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नन्दिकेश्वर-विरचितम्

अभिनयदर्पणम्



NANDIKESVARA'S

ABHINAYA-DARPANAM

Edited by

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NANDIKESVARA'S

ABHINAYA-DARPANAM

**A Manual of Gestures and Postures Used in
Hindu Dance and Drama.**

Critically Edited for the First Time from Original Manuscripts
with Introduction, English Translation, Notes
and Illustrations.

By

MANOMOHAN GHOSH, M. A., *KĀVYATĪRTHA*,

CALCUTTA

1934

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Abbreviations and Symbols

A = manuscripts of the *Abhinaya-darpaṇa* from Adyar Library.

A. C. = after Christ.

AD. = *Abhinayadarpaṇa*.

B. = manuscript of the *Bharataśāstra-grantha*.

Bh.A. = *Bharatārṇava*.

Ch. ed = Chowkhamba edition.

I = manuscripts (known as the *Abhinavadarpana*) from the India Office.

Mbh. = *Mahābhārata*.

MG = *The Mirror of Gestures*, ed. Coomaraswamy and Duggirala.

N = Nandikeśvara

NS' = *Bharata-Nāṭyaśāstra*, (Chowkhamba edition).

P = manuscript of the so-called *Bharatārṇava* from Poona.

Rāghavabhaṭṭa = this author's commentary of the *Śakuntalā* (sometimes).

R = *Rāmāyaṇa*.

SR = *Samgītaratnākara*.

V = manuscript of the *Abhinayadarpaṇa* in the Visvabharati.



निवेदनम्

धर्मार्थकाममोक्षशास्त्रविस्तरे सुविशाले गीर्वाणवाङ्मये काव्येषु हि लोकानां बलवती प्रवृत्तिः । तत्र च नाट्यरूपकाद्यपरनाम्नि दृश्ये तेषां पराऽनुरक्तिः । नैषा निष्कारणा । नाट्यं हि न केवलम् आनन्दजननं तद्वर्धनं च, परम् अस्मिन्नेव परस्परं विवदमाना अपि सर्वे पुरुषार्थाः सखित्वमुपगताः संवर्तन्ते । उक्तं वै शास्त्रकारेण मुनिना—

“धर्मो धर्मप्रवृत्तानां कामः कामोपसेविनाम् ।

अर्थोपजीविनामर्थो धृतिरुद्विग्नचेतसाम् ॥

सर्वशास्त्राणि शिल्पानि कर्माणि विविधानि च ।

अस्मिन्नाट्ये समेतानि तस्मादेतन्मया कृतम् ॥” इति ।

तर्हि अभिनयविषयिणी आलोचना युक्ता । अभिनयो हि नाट्यप्रयोगविधानस्य अङ्गभूतः । नाट्ये हि प्रयोगस्य प्राधान्यम् । उक्तं च रूपकप्रणयनकुशलानां धुरि स्थितेन कालिदासेन यत् प्रयोगप्रधानं हि नाट्यशास्त्रमिति । अतोऽभिनयदर्पणस्य प्रकाशने उद्यमो न प्रयोजनेनावहीयते ।

न शक्यते सम्यग् ज्ञातुं कोऽयम् अभिनयदर्पणकृन्नन्दिकेश्वरः, को वा तस्य कालः, किमसौ नाट्यशास्त्रकारात् प्राचीनतरोऽर्वाचीनतरो वेति । परं नाट्यशास्त्रीयाभिनयनिर्वचनेन दर्पणोक्ताभिनयवर्णनस्य तुलनया नन्दिकेश्वरस्य अतिप्राचीनत्वम् अवगम्यते । खृष्टीय-लघोदशशतकाभ्यन्तरोद्भूतेन शार्ङ्गदेवेनाप्ययं सुप्राचीनानां सङ्गीताचार्याणां मध्ये परिगणितः ।

अस्मिन् ग्रन्थे चतुर्विधेषु अभिनयेषु एकविध आङ्गिक एव वर्णितः, यत आङ्गिको हि नाट्यस्य नृत्तस्य च प्रधानप्रकृतित्वाद् अभिनयेषु श्रेष्ठः । सुवेशालङ्कृतिसम्पन्नानामपि नटनटीनां पठनं शिरोग्रीवानेत्रकरादीनां यथोचितभङ्गीभिरननुसृतं रसव्यक्तौ प्रतिकूलत्व-माचरन्नालं रञ्जयितुं शास्त्रविदः सामाजिकान् । अपि च रूपकेषु प्रायशः नायक-नायिकादीनां चलनावस्थानकर्मादिविषये निर्देशवाक्यानि वर्तन्ते । शास्त्रोक्तरीत्या तेषामभिनयेनापि नाट्यस्य अङ्गहानिर्जायते । यथा नायिका शृङ्गारलज्जां नाटयति इत्यत्र नट्या परावृत्तेन शिरसा लज्जितया च दृशा वर्तितव्यम् । कीदृक् परावृत्तशिर-

स्तदभिनयशास्त्रादेव ज्ञेयम्, तत्प्रकारमजानती केवलम् अधोमुखं तिष्ठन्ती लज्जासामान्यं प्रकटयन्त्यपि सा शृङ्गारलज्जां नाभिनयति । ततश्च रसास्वादनविप्रतिपत्तिः प्रेक्षावताम् ।

अधुना संस्कृतसाहित्यप्रचारे अस्मद्देशीयानां कियतां विदुषां बलवाननुरागः प्रयासश्च दृश्यते । कलिकाता-संस्कृतपरिषन्नाम्नी विद्वन्मण्डली एषाम् केषाञ्चित् सम्मेलनम् । विविधानां प्राचीनभारतीय-संस्कृत-नाट्यानाम् अभिनये एतेषां महान् प्रयत्नः सुविदित एव । प्रायशस्तदभिनयप्रेक्षणेन बहूनां विदुषां नाट्यप्रयोगविज्ञानविषये कुतूहलः सञ्जातः । अन्यत्रापि एतद्विषये कुतूहलो वर्तते । एतद् अभिनयदर्पणं तेषां कञ्चिदपि कथञ्चिद् आराधयति चेद् आत्मानं मंस्ये कृतकृत्यमिति शम् ।

श्रीमनोमोहन-घोषस्य

PREFACE

The original text of Nandikeśvara's *Abhinayadarpaṇa*, now placed before the public, has never before been edited, or printed in the Devanāgarī character. Uptil now *The Mirror of Gestures* (ed. Coomarswamy and Duggirala, Cambridge, Mass. 1917), which is a partial translation of the work, was the only means by which the Sanskritists in general could study its contents. But this translation, excellent in its own way, suffered from the drawback of its original which was a corrupt text. And, as will be evident to one who carefully goes through the Select Glossary (pp. 44-48), the work contains some new lexical materials. Thus the critical edition of the *Abhinayadarpaṇa* may be said to have been undertaken with considerable justification.

The present work written in simple Sanskrit verses does not present any great linguistic difficulty, but its contents, being on one of the less frequently-studied subjects in Indology, it has been given an introduction which may be considered disproportionately long. But this length may not probably be considered useless ; for, in it the editor has tried to discuss what seemed to him to be important issues connected with the text and its subject-matter. It may be hoped that such a discussion will stimulate interest in the history of the ancient Hindu dance and histrionic art—a study much needed for obtaining a proper view of the Hindu culture in its varied aspects. Dr. A. K. Coomaraswamy's writings on the subject especially his valuable introduction to *The Mirror of Gestures* have already done much in this direction. The present editor has tried to follow in his lines, and this humble work may be considered a continuation of his work.

It cannot, however, be claimed that the editor has been able to execute his work in a faultless fashion. For example, the passages quoted from the *Nāṭyaśāstra* has not been critically edited. Though our quotations are mostly on the basis of the Chowkhambā text, in some cases they are made out by a compromise between it and

the Kāvya-mālā text, and variants have very sparingly been noticed. As a critical edition of the passages did not seem to be much necessary for our purpose in the introduction, we have remained satisfied with the above procedure. Besides this there may be other imperfections, which it is hoped, will be excused by generous readers.

For the purpose of this book works of several scholars have been helpful to me, and they have been mentioned in proper places in the body of the book. But among them all Professors A. B. Keith and Sten Konow and Drs. S. K. De and A. K. Coomaraswamy should be specially mentioned.

I must also acknowledge here the various kinds of assistance I have received, while editing the work, from my friends and wellwishers. In this connexion the name of Principal Vidhushekhara Bhattacharya (Shastri) of Visvabharati, naturally comes first to my mind. For, it was at his suggestion that during my stay in Santiniketan I undertook the work. After procuring, through the Visvabharati, the necessary MSS. of the text for my use he very keenly watched the progress of the work and facilitated its completion in various ways. It is with genuine pleasure that I record here most gratefully the kindness of Principal Bhattacharya. He desired very much that the work should be published by the Visvabharati, and the MS. of the work actually lay for some time with the publication department of the institution. But, unfortunately for myself, owing to financial reasons the Visvabharati had to curtail considerably its varied and useful activities which included the publication of old Skt. texts; and as no assurance could be given me that the work would be taken up in the near future, I at last desired to take back the MS. with a view to have this published from elsewhere. Then Principal Bhattacharya, though with reluctance, readily gave me the necessary permission, and was glad to learn that it would be published very soon.

Next I owe a deep debt of gratitude to Rabindranath Tagore, who honoured the first draft of a portion of the introduction, in MS., by a careful perusal. It was at his suggestion that the same was

published in the *Visvabharati Quarterly* (Vol. V, 1927, pp. 93 ff.). It goes without saying that the encouragement which I thus very fortunately received at the hand of the great creative artist whose understanding of our ancient culture, especially its artistic traditions, is so well known, gave me a new inspiration as it were, to study my subject with an ever increasing interest.

Besides this, I am very much indebted to Professor Suniti Kumar Chatterji who very kindly glanced over, in proof, a portion of the English translation and the introduction and made a few suggestions which have profited me and led mostly to the improvement of my work. I am also to acknowledge here with cordial thanks the occasional help I received from my friend Mr. Haridas Mitra, M. A., in the shape of suggestions about the method of work, and some useful references. Mr. Mitra has, besides, devoted his valuable time for having the illustrations drawn. But for the care he has taken the work would have been issued without any illustration. For this friendly assistance he has laid me under a deep obligation. As for the actual execution of the excellent drawings that have been given along with the text I owe it to Mr. Nandalal Bose of Visvabharati (*Kalābhavana*) who very kindly supervised the work of the artist, his pupil, who was entrusted with the work. For this I am very sincerely thankful to Mr. Bose.

This preface cannot be concluded without mentioning Pandit Amareswar Thakur, M.A., Ph.D., the Director of the Calcutta Sanskrit Series, who very kindly accepted this work for publication in the above-mentioned collection. Lastly I should mention Mr. Narendra Chandra Bhattacharya, M.A., *Vedāntatīrtha* etc., the learned Reader to the Series, whose scholarly interest has saved me from many printing mistakes and many a *lapsus calami*. But for Mr. Bhattacharya's care the list of errors, excepting those which have occurred due to the breaking of types, might have been bigger. My best thanks are due to him.

Calcutta,
January, 1934

MANOMOHAN GHOSH

Notes on Illustration

Four drawings have been inserted in this work mainly for showing how the *āṅgika abhinaya* is closely connected with painting and sculpture (*Vide* Introduction, pp xxix-xxxi). Different gestures and postures, which they are examples of, have been mentioned below ; and more such examples can be gathered from old paintings, sculptures and bas-reliefs. Some of them have been collected at the end of *The Mirror of Gestures*.

The following is a description of the drawings and their sources :

1. A Dancing Girl (*frontispiece*).—This illustrates the *Sundarī* neck (80-81) and the *Parivāhita* head (64-65). It is from the cave-painting of Ajantā. [*Vide* John Griffiths, *The Painting in the Buddhist Cave-Temples of Ajantā, Khandesh, India*. Vol. I. Plate 6 of the Cave I].

2. Naṭarāja Śiva (*facing page 1*).—This illustrates *Sama* head (67-68) ; its raised left hand denotes the *Ardacandra* gesture (III-II3). This is the famous bronze figure preserved in the Madras Museum. [*Vide* Plate LVI of the *ibid.*].

3. Aṣṭabhuja Śiva (*facing page 18*).—Its right hands (beginning from the upmost one) denote the *Kapittha* (121-124), *Bhramara* (152-154), *Kartārīmukha* (105-107) and *Patāka* (93-100) gestures respectively and the left hand (beginning from the upmost one) denote the *Patāka* (93-100), *Kāṅgula* (144-146), *Ardhacandra* (III-II3) and *Alapadma* gestures respectively. This is from the Kailāsanātha-svāmin temple at Conjeevaram [*Vide* T. A. Gopinath Rao, *Elements of Hindu Iconography* Vol. II, Parl. I. Plate LXX.]

4. A Dancing Girl (*facing page 41*).—This illustrates the *Udvāhita* head (52) and the *Ekapāda Bhramarī* posture (295). This is from the bas-relief of Borobudur [*Vide*. M. P. Verneuil, *L' Art a Java*, (Les Temples de la Period Classique Indo-Javanaise) Plate XXVII].

INTRODUCTION

INTRODUCTION

(1)

1. THE PRESENT EDITION. Though the *Nāṭaka* a typical form of the Hindu drama, forms a large section of Sanskrit literature, our knowledge about the way in which the art of producing a play developed in India is still very inadequate. This is due mostly to a lack of sufficient materials. The only work which gives us some idea of the Hindu stage is the *Bharata-Nāṭyaśāstra*. Yet for the study of the history of the development of ancient Indian theatrical art, this work, though very important in many respects, is not quite sufficient by itself. We need therefore make no apology in offering for the first time a critical edition of Nandikeśvara's *Abhinaya-darpaṇa*, which exclusively treats of gestures in a manner rather different from the NŚ., which also has these among other things as its subjects of treatment. The *Mirror of Gestures* published with a very illuminating introduction by Dr. A. K. Coomaraswamy claims to be a translation of this work. But on comparing it with our text it has been found out that the text used in preparing the MG. is not exactly identical with the AD., though the former has absorbed a major part of the latter work and supplemented the same by making occasional quotations from other works of the same class (see § 2). And an important feature of our text is its treatment of items like postures and movements etc. dependent on the feet, such as *maṇḍala*¹, *sthānaka*, *cārī* and *gati*, which although omitted by the original of the MG. is indispensably necessary for the complete understanding of the Hindu histrionic art.

1. For the meaning of this term and the following ones, see 'Select Glossary' at the end.

The MG., though it did not fully represent the AD., has been a very useful contribution to our knowledge regarding the production of Hindu plays. The present edited text of the AD. will, it many be hoped, supplement such a knowledge, for in it some fresh materials have been brought to light for the first time.

2. THE TRANSLATION. The translation has not been made very literal. Students of Sanskrit will however experience little difficulty about the language of the AD. A few words which have been used in it with special import and may for this reason offer difficulty to readers have been explained in the *Select Glossary*.

3. CRITICAL APPARATUS. The present text has been reconstructed from the five manuscripts of which two are complete and the rest fragmentary. The two complete MSS. do not fully agree with each other regarding the order in which various topics have been treated. In this respect the fragmentary MSS. also vary with the complete ones as well as among themselves. The following description of the MSS. will among other things notice this mutual variation.

M. A Devanāgarī transcript of the only complete MSS. (in the Telugu script) of the work (No. 304 of the collection made in 1893-1894) in the possession of the Madras Government Oriental MSS. Library (*vide* p. xxix of the Report of a Search of the Sanskrit and Tamil MSS. for the year 1893-1894 by Sheshagiri Shastri).

The various topics have been treated in this MS. in the following order :

- | | |
|---------------------|------------------------|
| 1. नाट्यप्रशंसा | 8. प्रार्थना |
| 2. सभापतिलक्षणम् | 9. रङ्गाधिदेवतास्तुतिः |
| 3. मन्त्रिलक्षणम् | 10. उपाङ्गलक्षणम् |
| 4. सभालक्षणम् | 11. शिरोभेदलक्षणम् |
| 5. पात्रलक्षणम् | 12. दृष्टिभेदलक्षणम् |
| 6. वर्जनीयपात्राः | 13. ग्रीवाभेदलक्षणम् |
| 7. पात्रस्य प्राणाः | 14. हस्तभेदाः |

- | | |
|----------------------------|--------------------------------|
| 15. असंयुतहस्तलक्षणम् | 24. पादभेदाः |
| 16. संयुतहस्तलक्षणम् | 24a. नवरसाः |
| 17. देवताहस्तलक्षणम् | 24b. अवस्थाभेदाः (दशावस्थाः) |
| 18. दशावतारहस्तलक्षणम् | 25. मण्डलभेदाः |
| 19. तत्तज्जातीयहस्तलक्षणम् | 26. स्थानकभेदाः |
| 20. बान्धव्यहस्तलक्षणम् | 27. प्लवनभेदाः |
| 21. नृत्तहस्तानां गतयः | 28. भ्रमरीलक्षणम् |
| 22. नृत्तहस्तलक्षणम् | 29. चारीभेदाः |
| 23. नवग्रहहस्तलक्षणम् | 30. गतिभेदाः |

V. A palm-leaf MS. (fairly complete) in the Telugu script, in the possession of the Visvabharati, Santiniketan. It bears the number 3038. Its size is 16·2" × 1" and it has 29 leaves. This MS. puts the *bāṇḍhava-hasta-lakṣaṇam* last of all and omits the *navagraha-hasta-lakṣaṇam*, *navarasāḥ*, *sādhya-sāḥ* and *avasthā-bheda-sāḥ* (*śāśāva-sāḥ*). And moreover its treatment of the *nṛtta-hasta-sāḥ* and *pāṇḍu-bheda-sāḥ* is incomplete.

A¹. A palm leaf MS. (not complete) in the Telugu script with a Telugu *ṭikā* from the Adyar Library. It has 53 leaves. It bears the number XXII. C. 25. Its size is 5·8" × 1·4".

This MS. arranges topics in the following order :

- | | |
|------------------------------|--|
| 4.* सभालक्षणम् | 18. दशावतारहस्तलक्षणम् |
| 2. सभापतिलक्षणम् | 19. तत्तज्जातीयहस्तलक्षणम् |
| 4. सभालक्षणम् (contd.) | 20. बान्धव्यहस्तलक्षणम् |
| 6. पात्रनिषेधः | 12. अष्टदण्डिलक्षणम् |
| 5. पात्रलक्षणम् | 15. असंयुतहस्तलक्षणम् |
| “आस्येनालम्बयेद् गीतम् etc.” | (only व्याघ्र-कटक-मल्लि-अर्धसूची-
लक्षणानि) |
| 16. संयुतहस्तलक्षणम् | |
| 17. देवताहस्तलक्षणम् | 11. शिरोभेदलक्षणम् |

A². Another palm-leaf MS. (not complete) in the Telugu script from the Adyar Library. It bears the number XXII. C. 38.

Numbers used in this table and the following ones represent the serial numbers of items in M. (*vide supra*).

Its size is 8·5" × 1·2". It is partially injured and has 28 leaves. The topics have been treated in this MS. in the following order :

- | | |
|--|--------------------------|
| 15. असंयुतहस्तलक्षणम् | 19. बान्धव्यहस्तलक्षणम् |
| 16. संयुतहस्तलक्षणम् | 12. इष्टिभेदाः |
| 15. असंयुतहस्तलक्षणम् (contd.) | 13. ग्रीवाभेदाः |
| (व्याघ्र-अर्धसूची-कटक-पल्लिहस्तानां
लक्षणानि) | 9. रङ्गाधिदेवतास्तुतिः |
| 17. देवताहस्तलक्षणम् | 7. पात्रलक्षणम् |
| 18. दशावतारलक्षणम् | 4. सभालक्षणम् |
| | 2. राजलक्षणम् (सभापति) |

A^a. A paper MS. (not complete) in the Telugu script from the Adyar Library. It bears the number VIII. J. 9. Its size is 9·3" × 6·8" and has 14 pages. The following order has been observed by this MS. in the arrangement of topics—

- | | |
|-----------------------|------------------------------|
| 15. असंयुतहस्तलक्षणम् | 18. दशावतारहस्तलक्षणम् |
| 16. संयुतहस्तलक्षणम् | 19. तत्तज्जातीयहस्तलक्षणम् |
| 17. देवताहस्तलक्षणम् | “आस्येनालम्बयेद् गीतम् etc.” |

The four MSS. written in the Telugu script (V., A¹, A² and A^a) have the following peculiarities :

a. They often use *ya*, *yi* and *yī* for *a*, *i* and *ī* respectively. One original *ya* standing for *a* had been shown in our text in Śl. 18.

b. *Kha* and *na* are often changed to *wa* and *a*.

c. *H* is often substituted for the *visarga* (:).

d. The reduplication of a letter is indicated in three MSS. by placing an *anusvāra* before it.

Besides these five MSS. of the AD. the following printed work and MSS. have been utilised for the reconstruction of the text.

MG. The *Mirror of Gestures* (Cambridge, Mass., 1917) edited by Dr. A. K. Coomaraswamy and Mr. Duggirala. This work is a translation of a Skt. text briefly described before (see § 1). The translation is based on the second edition (in the Telugu character) of the original published under the editorship of the late

Tiruvēnkatacarī of Nādamangalam (MG. p. 10). With reference to the passages that it has in common with the AD., the original of MG. in places seem to suffer from textual corruptions. But in spite of such defects this work renders valuable aid in determining the position of the *navagraha-hastas* which appear only in M. (see § 4). It arranges the subjects of its treatment in the following order. Items not occurring in reconstructed text of the AD. have been marked with asterisks.

- | | |
|--------------------------------------|---|
| Salutation, | * Forty-four Glances according |
| * A dialogue between Indra and | to another book |
| Nandikeśvara, | * Six movements of the Brow |
| Variety of dances, | according to another book, |
| Eulogy of <i>Nāṭya</i> , | Neck movements, |
| Definition of <i>Nāṭya</i> etc., | * <i>Hasta-prāṇāh</i> , |
| Occasion for dances, | <i>Hasta-bhedāh</i> , |
| <i>Sabhā</i> etc. | Twenty-eight (<i>Asaṃyuta has-</i> |
| * Seven limbs of the <i>Sabhā</i> , | <i>tas</i> (with *alternative definitions |
| <i>Sabhā-nāyaka</i> , | for 24 hands from another book), |
| Ministers, | Twenty-three <i>Samyuta-hastas</i> , |
| <i>Raṅga</i> , | * Twenty-four <i>Samyuta-hastas</i> |
| <i>Pātra-lakṣaṇa</i> , | from another book, |
| <i>Pātra's</i> disqualifications, | * Twenty-seven <i>Samyuta-hastas</i> |
| Bells, | from another book, |
| * <i>Nāṭya-lakṣaṇa</i> , | Eleven hands of Relationship, |
| * <i>Pātrasya bahih-prāṇāh</i> , | Hands of gods and goddesses, |
| <i>Pātrasya antah-prāṇāh</i> , | „ planets, |
| * <i>Nīca-nāṭya</i> , | „ ten Avatāras, |
| * <i>Nīca-nāṭya-darśana-phalam</i> , | „ four castes, |
| <i>Nāṭya-kramah</i> , | The following have been taken |
| <i>Āṅgika-abhinaya</i> , | from another book : |
| Nine movements of the Head, | * Hands of famous emperors, |
| * Twenty-four movements of the | famous rivers, seven upper worlds, |
| Head according to another work, | seven lower worlds, |
| Eight Glances, | * Hands indicating trees, land |
| | animals, birds and water animals. |

I. From the India Office Library we received two MSS. (nos. 3028 and 3090) named AD. One of them is in the Telugu script and the other is a Devanāgarī transcript of the same. On an examination of these MSS. they proved to be a work dealing with *abhinaya* and *tāla* and probably belonging to the school of Āṇjaneya cited as an authority on *saṃyāta* in various places ; for the end of the *abhinaya* portion of this work reads as 'iti a(ā)ṇjaneya-matam'. But this *abhinaya* portion is fragmentary and seems to be a compilation from different sources. Slokas 90-95, 96, 97b-98a, 101-102, 104-105 of the AD. occur in it with a few variations worthy of notice. The following passage from some other source occurs between 101 and 102.

कोपवीररसमागल्यभावने(?) यदि निश्चलः ।
 सन्ताने वृक्षगामी(?) च भ्रूमध्ये देववाचकः ॥
 आघ्राणे चुबुकस्तथा (?) किञ्चिन्नासाश्रिताङ्गुलिः ।
 नेत्रान्तिको (?) यदि कृतो निधिभाजनधारणे ॥
 पत्रलेखे कपोले च ज्ञानार्थे पक्षनिश्चितः (?) ।
 शकुने चापवादे च विधाने परिवर्त्तने ॥

Besides these the MS. contains the following passage which is found in the so-called *Bharatārnava* (*vide infra*) of the Bhandarkar Oriental Research Institute, Poona, with some variation:

आदौ पुष्पपुटो ज्ञेयो अङ्गुलिश्चतुरश्रकः ।
 स्वस्तिकाभिधहस्तश्च कर्त्तरी स्वस्तिकः कर (:) ॥
 डोलावहिध्व(स्थ)कोत्थको चैव कर उत्तानवञ्चितः ।
 कलशाभिधहस्तश्च पक्षवञ्चित एव च ॥
 उत्सङ्गस्तिलको हस्तो नागवन्धश्च वैष्णवः ।
 इत्येते संयुता हस्ता (:) कविभिः षोडश (?) स्मृताः ॥

Nṛtta-juṣṭas mentioned in this work are from some unknown source and are as follows :

उद्धृताख्योस्तलमुखो विप्रकीर्णस्ततः परम् ।
 गजदन्तै विध्यवटौ (?) सूचीविध्यकरस्तथा ॥

रेविताख्यः करः प्रोक्त (?) अर्धरेचित एव च ।
 पल्लवश्च नितम्बश्च केशवन्धस्तथा लता ॥
 कर-हस्तो दण्डपक्ष ऊर्ध्वमण्डलिसंज्ञकः ।
 पार्श्वमण्डलिहस्तश्च पुरोमण्डलिनामकः ॥
 नलिनीपद्मकश्चैव कपोतो मकरस्तथा ।
 ज्ञानहस्तोऽथ विज्ञेयो वरदाभयहस्तकः ।
 मुद्राहस्त स्रई(यो)विशङ्ग(?)त्यहस्ताः प्रकीर्त्तिताः ॥

P. This is the MS. no. 42 of the Appendix Collection A. (1916-18) of the Govt. MSS. Library placed with the Bhandarkar Oriental Research Institute, Poona. It has been entered in the Catalogue of the Institute published in 1925 as the *Bharatārnava*. This fact led to an examination of this MS. for the AD. according to a passage in the MG. was an abridgment of the *Bharatārnava*. The examination of the MS. however revealed the fact that the work though it possibly had some connexion with the BhA. was not itself the same. (*For details see* § 15.) In spite of this, the MS. which has certain passages in common with AD. was of help in reconstructing our text.

B. This is the MS. no. 40 of the Appendix Collection A. (1916-1918) of the Govt. MSS. Library placed with the B. O. R. Institute, Poona. It has been named in the Catalogue of MSS. published by the Institute as the *Bharata-śāstra-grantha*. This work appears to be a curious compilation of passages from the following works :

अमरकोषः	भावप्रकाशः
कविकण्ठपाकः	रङ्गलक्ष्मीविलासः
काव्यप्रकाशः	रत्नमाला
क्रीडाविवेकः	रागदीपिका
गीता	शब्दार्णवः
नानार्थदीपिका	सङ्गीतचूडामणिः
भागवतम्	हरिभक्तिप्रबोधदयः
भारतीय (नाट्यशास्त्रम्)	

Besides quotations from the above mentioned works which this MS. names it contains passages from unmentioned sources which include Daṇḍin and Nandikeśvara. The portions taken from the latter author's AD. consist of *vinīyogas* of the *Asamyuta-hastas*. These offer some variants. The author of this *Bharata-śāstra-grantha* appears to have been a commentator of the *Prasanna-rājahara* ; for he refers to himself in the following :

उदात्तादि-स्वरूपन्तु अस्मत्कृत-प्रसन्नरावद-टीकायाम् (f. 6).

4. RECONSTRUCTION. The present edition of the text of the AD. has been based principally on V., but the *Nava-graha-hasta-lakṣaṇa* which occurs only in M. has been accepted as belonging to the work. Support in this matter has been available from the MG. which does not ascribe it to *granthāntara* though all its borrowings from works other than the AD. have been prefixed with such ascriptions. The fact that the planet-worship in India was not later than the early centuries of the Christian era¹ when the gods of the Puranic pantheon were probably evolving, may also give us additional justification to consider the *Nava-graha-hasta-lakṣaṇa* as belonging to the original AD. For we do not know why planetary deities should be considered later than other deities who in their Puranic character were not probably very old. And as some of the planets have been mentioned in the *Atharva-Veda*, planetary deities may in fact be as old as some of the deities of the Vedic pantheon². Passages on *Rasa* and *Avasthā* which occur only in M. and have no support from MG., have not been included in the edited text. They have been separately shown at the end of the same (see p. 43 foot note).

1. Kaye, 'Hindu Astronomy', Calcutta, 1924. p. 107.

2. Kaye, *op. cit.*, pp. 12-13.

ABHINAYA : ITS MEANING.

5. DRAMA AND THE HINDU PLAY. To understand properly the meaning of the word *abhinaya*. (roughly speaking, the word for the *histrionic art* in Sanskrit) it is necessary to have a clear notion about the nature and spirit of the Hindu plays which are often called 'dramas.' A Hindu play which is called a *drśya* or *prekṣya kāvya* or *nāṭya*, or *rūpa* or *rūpaka* in Sanskrit, though it has some superficial resemblance to drama, is not identically equal to the same thing ; rather there is a considerable difference between the two. The names such as *rūpa* and *drśya kāvya* which include all kinds of Hindu plays give us the clue to the difference. A play is called *rūpa* or *rūpaka*, i.e., 'having-a-form' on account of its visibility (*drśyatā*)¹. And the term *rūpaka* is applied to a play on the analogy of a figure of a speech of the same name (i. e., *rūpaka* or metaphor), because in a play we assume a non-distinction between characters (*dramatis personae*) and the actors representing them². And *drśya* (*prekṣya*) *kāvya* means a poem which is to be seen i.e., a poetical composition capable of being enjoyed not by its reading, but from its stage representation. The idea of action is missing altogether in these names. And the very nature of the Hindu play discloses its neglect of action³.

The word *nāṭya*, which is also a synonym for a *rūpa* or *drśya kāvya* and points to its lyrical nature, throws further light on the point. In accordance with the etymological meaning of this word which is derived from the root *nat* (= *nṛt*) meaning 'to dance', Hindu plays are compositions in which rhythm and lyrical elements preponderate, and action is given a very minor scope⁴.

1. *Daśarūpa* 1-8.

2. *Rasārṇava-sudhākara*. Trivendrum. III. 2. p. 209 also *Daśarūpa* 1.9.

3. S. Rice, *The Sanskrit Drama* in Indian Arts and Letters. Vol. 1, pp. 96-97, 102.

4. Levi, *Le théâtre indien*, pp. 29-30. S.Rice—*Op. cit.*, p.89.

All these go to show that realism in the ordinary sense has no place in the Hindu plays. And after a closer examination of them one is sure to discover their suggestive character and the consequent demand on the imagination of the spectators¹. Those who are accustomed to realism in art may call that demand inordinate, but Hindu theorists on the subject believe that the highest aesthetic enjoyment is not possible without giving the greatest possible scope to imagination, and are therefore in favour of avoiding realism. For, no amount of making things appear as real to the spectators can be successful, unless the latter call imagination to their aid. In this connexion we may quote Prof. Lévi's apt remark in translation²: "Indian genius produced a new art which the word *rasa* summarizes and symbolizes, and which condenses it in one brief formula : 'the poet does not express but he suggests.' "

Having regard to these characteristics of the Hindu plays, they may perhaps suitably be called 'lyrico-dramatic spectacles', but not 'dramas' from which their aim and object as well as the attitude of their actors and spectators greatly differ.

6. THE OBJECT OF HINDU PLAYS. To evoke *rasa* in the spectator is the aim and object of the Hindu play-wright. The term *rasa* has been translated as 'flavour', 'sentiment' or 'poetic sentiment'. These translations, however, are of not much help to any one unless an explanation is offered. And the nature and characteristic of *rasa* will be clear when the relative position of the spectators and the actors is considered. "We see on the stage, for instance, Rāma, and Sitā who excites his affection, aided by suitable circumstances of time and place ; this affection is intimated by speech and gesture alike, which indicate both dominant emotion of love and its transient shapes in the various stages of love required. The spectacle evokes in the mind of the spectator the impressions of the emotion of love which experience has planted there, and this ideal and generic excitation of the emotion produces in him that sense of joy which is

1. S. Rice, *op. cit.*, p. 102.

2. *Le théâtre indien*. p. 417.

known as sentiment (*rasa*). The fulness of the enjoyment depends essentially on the nature and experience of the spectator, to whom it falls to identify himself with the hero or other character, and thus to experience in *ideal form* his emotions and feelings. He may even succeed in his effort to the extent that he weeps real tears, but the sentiment is still one of exquisite joy. We may compare the thrill of pleasure which the most terrifying narration excites in us, and we are all conscious of the sweetness of sad tales"¹.

7. THE TECHNIQUE OF PLAYS. Before considering the literary technique as well as the technique of representation (*abhinaya*), the two means by which plays evoke *rasa*, attention would be paid to their main guiding principles. It is the doctrine of suggestion that lies at the basis of Hindu plays and indeed of all other arts of India. Hence it is found that a Hindu play-wright's method of depicting a character is different from that of his fellow-artist in the West. Instead of giving prominence to his varied activities, the Hindu play-wright would build up the character by mentioning characteristic emotional complexes suggestive of it as a whole.²

That verses of varied forms are abundantly used in the Hindu plays is simply for the purpose of calling forth emotion by means of the lyrical element present in their musical recitation.

8. ABHINAYA. The Sanskrit word *abhinaya* is made up of the prefix *abhi* 'towards' and the root *ni* 'to carry'. Thus it means 'representing (carrying) a play to (towards) the spectators'. According to the *Sāhityadārpana* that representation is called the imitation (or visualisation) of the conditions (physical and mental) of the characters in the drama³. But the aesthetic significance of the imitation will not be clear unless the object of the plays, viz., the evoking of *rasa* in the spectators, is taken into

1. A. B. Keith, *Sanskrit Drama*, p. 321, (*The italics in the quotation are ours*).

2. S. Rice, *op. cit.*, p. 102.

3. NS. VIII, 6 ;

4. भवेदभिनयोऽवस्थानुकारः, Ch. VI. 2.

consideration. Hence we see Mallinātha, the famous commentator, defining *abhinaya* as movements for suggesting *rasa* (sentiment) and *bhāva* (mood)¹. For this reason, the word *abhinaya* may be said to be the means for disclosing to the spectators the beauty or manifold pleasurable aspects of the play which cannot be adequately appreciated by simply reading its text. In consideration of all these facts, *abhinaya* may be termed the 'suggestive imitation' of the various moods and emotional state of characters in a play. Therefore, in spite of an apparent similarity between *abhinaya* and acting, the latter term, whenever it is used in connection with Hindu plays, does not mean quite the same thing. From the word *naṭa* (the Sanskrit word for 'actor' primarily meaning a dancer) and such words as *nāṭayati* (derived from the same root *naṭ* meaning 'to dance', it appears that the ancient Hindus had their plays 'danced' and not 'acted'. This is corroborated by the evidence of the *Harivaṃśa* (Viṣṇuparva, Ch. 93, Śl. 28) which uses an expression like '*nāṭakam nanṛtuḥ*' (danced a play). Rājaśekhara (c. 10th century A.C.) too, in his prologue to the *Karpūramāñjarī* has an expression like '*sattāam naccidavvam*' (a *sattāka* is to be danced). Hence in course of the *abhinaya* of a play which is but a poem to be seen (*drśya kāvya*), rhythm in all its possible aspects plays an important part. And its rhythmical character conveyed through *abhinaya* and dance, made it suitable for the suggestion of the deepest and the most tender emotions which tend to evoke *rasa* (sentiment) in the spectators.

Depicting narratives by means of dance and *abhinaya* is still to be found in the Śaiva ritualistic dances of the *Nilapūjā*² found all over Bengal. The peoples of Java and Bali which can trace the history of its connection with India to a very remote past, still depict stories from the *Mahābhārata* and *Purāṇas* by means of dance. Rabindranath Tagore during his visit to those islands noticed such dances. Of this he writes that "in their plays

1. अभिनयो रसभावादिव्यञ्जकचेष्टाविशेषः, on the *Kirātārjunīyam*, X. 42.

2. A popular festival in honour of Śiva (=Nīlakaṇṭha) in the closing week of the Bengali year.

and musical performances, from beginning to end,—their movements, battle scenes, love-scenes, even their clowning,—everything is danced. One who knows their peculiar dance-language¹ can follow the story with the help of words. The other day we witnessed a dance in the Rajah's palace which, we were told, represented the story of Śālva and Satyavati ; making it clear that not only emotion but also narration, is transmuted into dance by them". In that connection Tagore very clearly explains how rhythm and gestures—the two elements of dance may convey the beauty of a narrative to the spectators. "The events of human life," he says, "in their outward aspect, are all displayed as movement. So, when any event of outstanding importance has to be portrayed, it is but natural that its movement should be given a corresponding dignity by the addition of rhythmic grace. The dance here is just such giving of rhythmic prominence to the events of a story, keeping in the background, or leaving altogether, the words. The Puranic legends, which in poetry, have to make their appeal only through the ear, are here addressed to the eye. Of the words that are the vehicle of poetry, the rhythm is governed by the natural laws of music, but the meaning is artificial, depending on sound-symbols mutually adopted by men. Both are necessary for the poem. In the dance of these people, likewise the rhythm alone is not sufficient for this kind of dance. Their tongue is silent, but the whole body does the talking by signs as well as by movements. Nothing could be more foreign to any actual field of battle than this form they give to their dance-warfare. But if some fairy land had been governed by the rule that fighting must be done rhythmically, a false step entailing defeat, then this is the kind of battle that would have been waged there. If any one is inclined to smile at such lack of realism, he needs must also laugh at Shakespeare, whose heroes not only fight in metre, but even die to it."²

1. *Āṅgika abhinaya* or gesture is the essential of this dance-language.

2. *Letters from Java*—The Visvabharati Quarterly, Vol. 6. No. 1. 1928, April, pp. 2-3.

3. *Ibid.*

In addition to this Tagore refers to the historical dances of Japan and writes that, "There words are also used, but all the movements and gestures are of the dance type,—and they have a wonderful appeal. In dramas where the words are metrical, it is surely inconsistent to leave the movements realistic." Then regarding the Hindu dramas he says that "our very word for drama or play, *nāṭaka*, shows that dance was its essential feature."¹

Unless we start with this conception that *abhinaya* is something allied to dancing, and meant for suggesting ideas and emotions to the spectators, we shall never be able to appreciate such merit as Hindu plays might possess. Besides this, one should consider in detail the four different branches into which *abhinaya* has been divided, viz., *āṅgika*, *vācika*, *āhārya*, *sāttvika*.²

(i) *Āṅgika abhinaya* is the use of artistic gestures. Its rules regulate the actors' bearing, walk and movements of features and limbs³. But consistently with the object which Hindu plays have, the forms of the gestures and movements prescribed in manuals of *abhinaya* (such as the AD.) are not quite realistic, and besides are often made with reference to imaginary objects. For instance, the way of holding a flower by a beau is not that in which it is ordinarily held, while a gesture may show that a bee is worrying a maiden though no actual bee be visible, and a particular movement of the body may show the ascending or descending from a palace which may not actually be represented on the stage⁴.

Abhinaya means not only carrying out occasional directions of the play-wright as regards the various special movements and positions which the *dramatis personae* are to assume, but also suggesting effectively to spectators the full aesthetic import of a play by suitably reproducing along with his speech or song, appropriate gestures codified in manuals on *abhinaya*. Even in carrying out the

1. *Ibid.*

2. NS. VIII. 9 ; AD. 39.

3. NS. VIII. 11-15 ; AD. 40.

4. Jyotirindranāth Thākura, অবসর-সঙ্গীত p. 365.

directions of the play-wright the actors are to use gestures etc., as laid down in those manuals. All this will be clear from the following directions of Rāghavabhaṭṭa given in his commentary of the *Śakuntalā* (ed. Nīrṇayasāgara), for depicting the *vr̥kṣa-secana* (watering the plants), *bhramara-bāṭhā* (the attack by the bee) and *viṣāḍa* (grief) etc. In these he has used the SR., a work later than the AD. (*vide*. § 18).

वृक्षसेचन—नलिनीपद्मकोशौ कृत्वा स्कन्धप्रदेशं नीत्वावधूतेन शिरसा मनाङ् नामितया देह्यष्ट्या च सहाधोमुखौ अवनीतौ (p. 27).

भ्रमरबाधा—विधूतेन शिरसा कम्पितेनाधरेण मुखदेशस्थितेन पराङ्मुखतलेन चञ्चलेन पताकेन (p. 34).

शृङ्गारलज्जा—शृङ्गारलज्जां रूपयती परावृत्तेन शिरसा लज्जितया दृशा च (p. 40).

विषाद—धूतेन शिरसा विषण्णया दृष्ट्या च (p. 89).

मुखोन्नयन-परिहार—परावृत्तेन शिरसा विनिगूहितेनाधरेण (p. 109).

कुष्ठमावचय—वामहस्तेन उत्तानारालेन दक्षिणेन पुरः पार्श्वादिस्थितेनौचित्याच्युत-संयुक्तेन हंसास्येन (p. 115).

प्रसाधन—त्रिपताकानामिकया तिलकं पार्श्वमुखसंदंशाभ्यामुभयकरस्थाभ्यां माला-भ्रमराभ्यां तालपत्रद्वयं कर्णपूरद्वयम् (p. 129), कर्त्तरीमुखेन अलक्तकेन पादरत्नं हंसास्येन च्युतसन्दंशेनोर्मिकापरिधापनम् (p. 132).

गतिभङ्ग—ऊरुद्वयतया चार्या (p. 139).

अवतरण—गङ्गावतरणेन (p. 189).

रथाधिरोहण—ऊर्ध्वजानुचार्या (p. 222).

The code of gestures and movements prescribed for the different limbs were binding on the *naṭa*; so much so, that in the matter of gesticulation the term originality can scarcely be applied to him, for what is required of him is not his own interpretation of a play, but a representation of the same in accordance with the prescribed rules. The ideal Hindu play-wright, as far as the language and the development of the plot are concerned, is to leave no obscurity which would require the interpretation of the *naṭa*, but in building up his characters, he

1. This *Parivṛtta* head has been defined according to the AD, (see notes on 62).

(i. e., the play-wright) is to touch only those characteristic moods which, properly represented, would suggest the full aesthetic value he desires to impart to them.

To the *nāṭa* the play is, as it were, a lyrical poem, and the *abhinaya* manuals, a record of the notation to be followed in setting the former to music. As the musician has neither the liberty nor the necessity of inventing new notes or haphazardly applying the existing ones, so the *nāṭa* has no room for being original by inventing gestures etc., for that is the business of masters (*ācāryas*) of the art who know the theory and practice thoroughly¹. In consequence of this the spectators were spared the necessity of putting up with fanciful interpretations which individual *nāṭas* might make at their cost. In spite of this the *nāṭa* had sufficient scope for free grace and fitting variations on the usual play of limb.

(ii) *Vācika abhinaya* may roughly be called the use of proper pronunciation, modulation, accent and rhythm². According to some Hindu theorists it occupies the first place in a play because all other branches of *abhinaya* viz., *āṅgika*, *āhārya* and *sāttvika*, depended more on it than it does on them³. But the meaning which they have for this *vācika abhinaya* is more extensive than the modern rules of proper dramatic delivery. The use of different dialects and proper forms of address to persons according to their rank or social status are also included. These rules of the Hindu theorists are very elaborate and well adapted to bring out the lyrical qualities of a play.

(iii) *Āhārya abhinaya*. The costume and the appearance of the *nāṭa* help him in his work. They reveal the sex, race, sect or class, social or other position of the character represented. The part which costume and physical decorations, etc., play is called the *āhārya abhinaya*.

1. A. K. Coomaraswamy, *The Mirror of Gestures*. 1917, pp. 3-4.

2. NS. XVIII-XIX.

3. Rāmdās Sen, *ঐতিহাসিক-ব্রহ্ম*, Part II. Second Edition, Cal. 1885, p. 97.

4. Rāmdās Sen, *op. cit.*, pp. 97-98, NS. XXIII. 2-3.

(iv) *Sāttvika abhinaya*. This is the representation of eight psychic conditions arising from the vital principle itself. These eight conditions are : motionlessness, perspiration, horripilation, change of voice, trembling, change of colour, tears and fainting¹. But, as these are sometimes to be expressed with the help of suitable gestures or movements of limbs, some modern scholars² could, however, discover no distinction between the *sāttvika* and *āṅgika abhinayas*. But their confusion is due to overlooking the fact that while the *āṅgika abhinaya* is mostly on external things and represents ideas, conveyed by words, and intellectual changes in a man, the *sāttvika abhinaya* is a thing expressing the *psyche* ; because the eight conditions enumerated above proceed from the inmost recess of the soul and pervade the whole body. Owing to their distinctive and deep-seated nature, they (i.e., the eight conditions) form a separate branch of the *abhinaya*. But in spite of this possible distinction it cannot be denied that the *sāttvika abhinaya* has every chance of degenerating into the *āṅgika abhinaya* when the *nata* lacks the genius as well as proper training in his art.

9. IMPORTANCE OF THE STUDY OF ABHINAYA.

It has been rightly observed that no play is more than potentially such till it is acted. Hence in order to understand a play properly one must see it produced on the stage in the manner in which the author designed it to be done. If this, however, be not possible one should at least know thoroughly that particular manner, otherwise there is every chance of misunderstanding it, in spite of sympathetic imagination or artistic taste. The Hindu plays, as far as our knowledge goes, cannot be said to have been properly appreciated by modern critics, merely because they were studied without adequate attention to the technique of their representation on the stage. Those who have made any generalisation on their value depended merely on the treatises on the literary technique of those plays

1. Rāmdās Sen. *op. cit.*, p. 93, NŚ. XXIV. I-II., (XXII. I-II.).

2. Cf. Keith. *op. cit.* pp. 367-368.

(such as the *Daśarūpa* or the *Sāhityadarpaṇa*), which themselves are not fully intelligible unless they are read along with treatises on *abhinaya* and other branches of the *prayoga-vijñāna* (art of production). That this latter subject has much to do with the proper appreciation of Hindu plays has been recognized by few scholars and emphasized by none. The few stage-conventions which some of them picked out as grotesque or meaningless were a hindrance rather than a help to such an appreciation. Hence it is clear that the Hindu art of *abhinaya* requires to be investigated more carefully. And its practical details as well as the principles underlying them should be subjected to a most exhaustive scrutiny.

(i) *Abhinaya and Painting*. In the *Viṣṇudharmottara*¹ it has been said that the canons of painting are difficult to be understood without an acquaintance with the canons of dancing. This remark is not intelligible to one who is not aware of the fact that dancing includes *abhinaya*, and was to a great extent responsible for its origin, although in later times it came to be associated more or less exclusively with the performance of *nāṭyas*. An acquaintance with *abhinaya*, in fact, gives the student of painting a more or less definite idea about the postures of men according to changes (physical, mental and spiritual) to which they are subjected by the different objects surrounding them. The value of a treatise on *abhinaya* lies in the fact that it presents to us a more or less systematic and elaborate study of the possible artistic gestures which, when reproduced on the stage by *nāṭas*, may evoke *rasa* in the spectators. Any one who has some idea about the technique of painting will understand how the descriptions of varying gestures by head, hands, eyes, lips and feet etc., would help a student of painting to acquire skill in depicting the human form in its endless variety of poses. In fact the canons of painting such as are given in the *Viṣṇudharmottara* and the *Abhilāṣitārthacintāmaṇi*, give nothing but the anatomy of the human form considered in its motionless condition, while the canons of dancing (which includes

abhinaya) consider the human form in its rhythmic movement for the purpose of evoking some *rasa*, and can thus verify the knowledge of that anatomy by revealing its artistic possibilities.

(ii) *Abhinaya and Sculpture*. The *Viṣṇudharmottara*¹ is also of opinion that one who does not know the canons of painting cannot be acquainted with the canons of making images. This will be clear to one who has understood the relation between painting and *abhinaya* given above. And a study of the AD. may be expected to remove all doubt in this matter.

1. Part III. Ch. 2. In connection with rules for making images the *Samarāṅgaṇa-sūtradhāra* (vol. II. pp. 301 ff. of the GOS edition) describes the hand gestures etc., almost in the language of the NS. (IX. 4 ff.).

ABHINAYA : ITS HISTORY.

10. THE ORIGIN OF ABHINAYA. *Abhinaya*, though closely connected with *rūpakas* or *nāṭyas*, is not restricted to them alone in its application. An essential part of *nṛtya* (pantomimic dance) is *abhinaya*; and *gītas* (songs) are made perfect when they are accompanied by proper *āṅgika* (physical) gestures to suggest their spirit. Hence it is natural that *abhinaya* apart from *nāṭya* should have its own history to which *gīta* (song), *nṛtta* (dance) and *nṛtya* contributed their part. Not only the composite nature of its growth but also the different social phenomena which influenced the entire history of *abhinaya* should be taken into account for its proper comprehension. For instance, rituals, folk-songs, folk-dance and folk-plays contributed to the growth and development of this art as well as of *nāṭya* (drama) itself. Different masters of the art of *abhinaya* who flourished in the course of its long history, did also do their part in this matter; but, as at this distant date we lack adequate materials to study accurately either the relative priority or the importance of the different forces which in some way or other might have influenced the growth of *abhinaya*, we shall consider below only a few facts which reveal characteristics that *abhinaya* has in common with other social institutions, sacred or secular, as a means of suggesting the complex nature of its growth.

(i) *Gīta and Abhinaya*. It is a well-known fact that at a certain stage of their evolution, *gīta*, (vocal music) *nṛtta* (including *nṛtya*) and *vāḍya* (instrumental music) came very rightly to be considered not only homogeneous but also mutually dependent. The word *saṃgīta* which includes these three arts and which has often been mistranslated as merely 'music' was an invention belonging to this stage. This inclusion is of help in understanding the connexion between *gīta* and *nṛtta* (*nṛtya*). And *abhinaya*, as will be seen afterwards very clearly, is connected with *nṛtya*. Therefore, the

relation between *gīta* and *abhinaya* becomes clear. In practice also, the same relation is to be seen even now, for Indian singers, even when they are not dancers, usually accompany their singing with gesticulation. "This is of two kinds, of which the first, quite distinct from what is spoken of in the present treatise, is a hand movement reflecting the musical form; the reflection of empathy (*sādhārāṇī*) is sometimes very impressive or graceful, but not less often grotesque. The second, known as *bhāva-batānā* or 'shewing of moods' is of the type here described as *abhinaya*, or 'gesture' and differs from [*abhinaya* applied to] Nāṭya only in the greater relative importance of the music and the words."¹

(ii) *Nṛtya and Abhinaya*. The indispensable connection between *nṛtya* and *abhinaya* can be gathered from Dhanañjaya's description of the former. He says *nṛtya* is the representation of concepts conveyed by words (*padārthābhinaya*)². The description of Śārṅgadeva establishes the connexion more clearly. He says 'that which expresses *bhāvas* (moods) by means of *āṅgika* (gesture) is *nṛtya*'³. But according to Catura-Kallinātha, the commentator of the SR., *āṅgika* in this place includes *vācika* as well as *sāttvika abhinaya*⁴. But there are, as will be seen later on, other factors which contribute their share to the development of *nāṭya* and *abhinaya*, although the contribution of *nṛtya* is surely the more important. This importance will be better understood when we observe the fact that *abhinaya* has almost always been discussed in the works on *samgīta* in the chapter devoted to *nṛtta* (*nṛtya*); and works like AD. which treat only of *abhinaya* look to this as an art concerning solely the *nartakī* (dancing girl)⁵. This mode of treatment probably points to the fact that *abhinaya* first came to be studied and systematized in connexion with *nṛtya*, and hence the sign of that dependence even

1. MG. p. 8. Words enclosed within square brackets are ours.

2. *Daśarūpa* I. 14.

3. SR. VII. 28.

4. *Ṭīkā*, on SR. VII. 28.

5. AD. Śl. 23b—27a.

in works prepared much later when it came to be largely associated with *nāṭya*.

The relation of *abhinaya* to *nāṭya* (drama) may be said to have become more intimate through the relation of the latter to *nṛtya*, for the NŚ., the well-known work on *nāṭya* and the musical arts, clearly lays down that a play should be so written that dance can be added to it¹. It has also laid down the principles of employing *nṛtya* in a play. It is this prescribed association of *nṛtya* with Hindu plays that entitled the latter to the name *nāṭya* which means literally a thing to be danced or performed by a *nāṭa* (originally a dancer, subsequently the performer of *nāṭya*). Indeed, it has already been mentioned that an expression like '*nāṭakam nanṛtuḥ*' (danced a drama) was used in the *Harivaṃśa*².

(iii). *Ritual and Abhinaya*. (a). *Vedic*. The part which the Vedic ritual might have played in the origin of Hindu plays has been ably discussed by more than one scholar³. In spite of there being no unanimity of opinion among them all, it may be said that the ritual of the Vedic age contributed, even if it might be to a small extent, to the origin of *abhinaya*. The testimony of the NŚ., in this connection, that *nāṭya* as a whole has sprung from the four Vedas, and that specially *abhinaya* can trace its origin from the *Yajurveda*, may not be lightly dismissed⁴. And also the fact that the Vedic hymns, at least *Sāmans*, are still chanted mostly with some kind of gestures, should be remembered in this connection.

(b). *Epic Recitation and Abhinaya*. The recitation or exposition of epic poems such as the *Rāmāyaṇa*, the *Mahābhārata*, the *Bhāgavata* and other *Purāṇas*, which generally takes place on the occasion of religious festivals, has some kind of *abhinaya*

1. NŚ. XVII. 123.

2. *Harivaṃśa*, Cal. (1827 Śaka.) II. 93-28, p. 314.

3. Keith, *op. cit.* pp. 23-27.

4. NS. I. 17.

associated with it. For the *Kathakas*¹ just like good orators, are required to make a liberal use of gestures for impressing the audience with what they deliver. If the theory of the origin of Hindu plays from epic recitation has any weight, it is partially justified even by this single fact.

(c). *Tāntrik Mudrās and Abhinaya*. *Tāntrik mudrās* (ritual gestures of the hand) have some resemblance to the manual gestures used in *abhinaya*. This, however, is not sufficient to allow us to suggest any clear connection of *Tāntrik* ritual with the origin of *abhinaya*.

(d). *Folk-arts and Abhinaya*. Folk-songs, folk-dances and folk-plays also contain some elements of *abhinaya* in them. Popular ballads of ancient times may also be supposed to have been sung with some sort of crude *abhinaya*, and similarly folk-dances and folk-plays also were probably accompanied by this. These folk-arts can be witnessed even now-a-days in the *Gambhīrā*, the *Gājan* and the *Nilapūjā* (of Bengal)² and the *Rāmālīlā* (of the United Province), thus affording some material for us to arrive at their historical prototypes. The *Mahāvratā* ceremony of the Vedic times might be a trace of their early existence³.

11. THE DEVELOPMENT OF ABHINAYA.

(i) *Before the time of Kālidāsa*. Whatever might be the exact date in which *abhinaya* with reference to *nāṭya* came into vogue, it is certain that at the time of Patañjali (c. 140 B.C.) the art was largely practised⁴. In the age that followed this art

1. *Kathakas* are those who read before an audience episodes from the original epics (Mbh. or R.) or the *Purāṇas* and explain them with the art of a good story-teller interspersing their narration with songs, or musical recitation of original Sanskrit passages.

2. Haridās Pālit, ৱৰ্ণন, The *Gambhīrā* belongs to the Malda district and the *Nilapūjā* to all parts of Bengal.

3. Hillebrandt, *Ritual Litteratur*, p. 157. Sten Konow, *Das indische Drama*, p. 42, Keith, *op. cit.* pp. 23-24.

4. Keith, *op. cit.* p. 31.

made further progress, the first testimony of which is the fragments of Aśvaghoṣa's plays. This great Buddhist poet is placed by Sten Konow in about 150 A. C., but Keith is for placing him earlier¹.

In *Saptaśatakam* (*Saptaśatī* or *Sattasai*) of Hāla alias Sātavāhana *nāḍuka* (*nāṭaka*) and *pūrvvaraṅga* (*pūrvvaraṅga*) are mentioned side by side². The word *pūrvvaraṅga*, being a technical word connected with the production of a *nāṭya* on the stage, shows that the art of *abhinaya* was at that time in a more advanced stage than in the age of Patañjali. As for the date of Hāla, Winternitz says that he must have reigned either in 1st or 2nd century A.C., though Weber is for placing his anthology in 300 A.C., at the earliest³. *Avadānaśataka*, a Sanskrit Buddhist work describes the performance of a Buddhist *nāṭuka*. The description of the *nāṭuka* in that work is enough to show that the age which produced the work witnessed considerable development of the art of *abhinaya*. The mention of the word '*naṭācārya*' in the sense of master-*naṭa* or the professor who trained the *naṭas* (and was consequently the director of a party of *naṭas*), gives us good reason to presume that the art of a *naṭa* had by that time become important enough in the eyes of the people to accord to its teacher the venerable title of *ācārya*—a title generally given to masters of sacred things like the Vedas and the Vedāṅgas, etc. This *Avadānaśataka* is a work considered to have been written between 200 A.C. and 253 A.C.⁴.

More copious references to *abhinaya* is to be found in the *Harivaṃśa*⁵. The word *abhinaya* with its derivatives has been used in it nearly a dozen times. This fact together with

1. *Sanskrit Drama*, p. 70.

2. *Kāvya-mālā* ed. p. 110 ; Weber's ed. p. 127.

3. Winternitz. *Geschichte der indischen Litteratur*, Vol. 3, p. 103 ; also, Weber's ed. of the *Saptaśatakam* p. xvii.

4. Levi, *op. cit.*, p. 320, *Avadānaśataka* (ed. Speyer) Vol. 2, pp. 29-30.

5. II. 92-93.

the mention of technical words like *nāṇḍī*, *nepathya*, and *viduṣaka* gives us ample ground to presume that the work was written at a time when the art of *abhinaya* reached a high degree of development. The lower limit of the date of the *Haricamṣā* varies between 200 A.C. and 400 A.C.¹ There should, however, be no objection in placing the work in the second century, for the Bhāsa-plays have been assigned to an age between 300 A.C. and 350 A.C. by Winternitz², and Aśvaghōṣa to a period between 100 B.C. and 200 A.C.

(ii) *At the age of Kālidāsa.* The improvement made by Kālidāsa in the existing plays of his time consisted in assigning a more or less prominent place to song and dance. In this respect he probably made a departure from the style of his predecessors. It is quite likely that in the beginning Kālidāsa with this innovation was rather afraid of the admirers of old masters like Bhāsa, Saumilla and others; hence, in spite of the firm self-reliance which always characterizes a great genius, he uses song and dance very cautiously in the *Mālavikāgnimitra* and the *Śakuntalā*. The success of these two, especially of the *Śakuntalā*, which must have raised him in the estimation of his contemporaries, convinced him of the fitness of his method, which he applied more freely in the *Vikramorvaśī*—probably his last play³ the proper production of which would enable one to see the best specimen of the art of *abhinaya*.

The value of Kālidāsa's innovation from the standpoint of the art of *abhinaya* is immense. Hindu plays—poems in their conception and lyrical in their character—became after him a unique spectacle in which the lyrical element was given the fullest predominance by the scope given to song and dance.

1. Hopkins, *The Great Epic of India*, pp. 387, 398. Winternitz., *op. cit.* Vol. 1, p. 403. (Transl. p. 464).

2. Winternitz., *op. cit.* Vol. 3, p. 187.

3. Hillebrandt, *Kālidāsa*. Breslau, 1921, p. 87. Ryder—*Sakuntalā* Everyman's Library Ed. p. 115.

(iii) *After Kālidāsa.* The art of *abhinaya* does not seem to have made much advance after Kālidāsa. For the plays of post-Kālidāśian age are composed more or less after the manner of that great genius. But it is sure that from time to time gestures were studied afresh, new gestures were added to their number, and sometimes the old ones also were slightly modified. All these we below under the literature on *abhinaya*.

12. THE LITERATURE ON ABHINAYA. The treatise on *abhinaya* which can be called the earliest is, the *Nāṭyaśāstra* of Śilālin and Kṛṣṇaśva mentioned by Pāṇini (c 500 B. C.). We do not exactly know what it contained, but if any conjecture on the subject is allowable, we may presume in the light of a study of the later works on *nṛtya* and *abhinaya* that Śilālin's and Kṛṣṇaśva's work contained among other things a description—probably classified—of gestures and postures etc., and where and how the *nāṭa* was to use them.

Nandikeśvara's *Bharatārṇava* (BhA), of which we know only the name, was perhaps the next work on the art of *abhinaya*. The AD. which, according to one tradition (see §2), is an abridgment of this work was undoubtedly written long after. Reasons for these assumptions will be discussed later on.

The *Bharata-Nāṭyaśāstra* which among other things treats of *abhinaya* is thus the earliest available work dealing with the subject. It has sometimes been assumed that the NŚ. in its earliest form was a *sūtra*-text—meaning by the term a work consisting of highly compressed prose formulae such as the *Aṣṭādhyāyī* of Pāṇini. If such actually existed it might have been earlier than the BhA. which, as its abridgement shows, was in all probability a versified work.¹ But we are afraid that the above assumption is based on a very weak foundation. Though the NŚ. has often been referred to as the *Nāṭyaśāstra* and its author the Bharatamuni of dubious existence has been called the *sūtrakāra*, it is highly doubtful if anything except the present NŚ. written in metres or its prototype of a like nature ever

1. Cf. S. K. De, *Sanskrit Poetics*, Vol. I. p. 29.

existed. A careful examination of the word *sūtra* will support this view. It is on the basis of this word and of the word *kārikā* occurring in the text of the NŚ (VI, 11. 31) that one makes the above assumption. As the meaning of the word *kārikā* is quite plain we are to discuss only the meaning of the word *sūtra*. It is generally believed, and perhaps very firmly, that this word means a work containing highly compressed prose formulae on any subject such as the *Aṣṭāṅghyāyī* or the *Brahma-sūtra*. An authority like Abhinavagupta deals a cruel blow to such a belief. In his comments on NŚ. VI. 11. 31, he is not for distinguishing between *kārikā* and the *sūtra*. In the *maṅgalācarana* of the *Abhinava-bhāratī* he has named the very NŚ. the *Bharata-sūtra*. Together with this fact one should remember that the *Rk-prātiśākhya* written in prose and verse has been called the *Pārṣada-sūtra*. This also is noteworthy that the Southern Buddhists called their scriptures (written in prolix prose) *suttas* (= *sūtras*) and the Northern Buddhists too call some of their metrical treatises *sūtras* (e.g., the *Madhyānta-vibhāga-sūtra* of Maitreya-nātha¹). The *sūtra* (thread) which runs through jewels or flowers in a garland seems to have led to a metaphorical use of the word. Hence *sūtra* means merely the inner or central principles or essential rules. On taking this view of the meaning of the word *sūtra* we may consider the NŚ. (in metre) to be the earliest available work on *abhinaya*.

Then come the *Agnipurāṇa* and the *Viṣṇudharmottara*, which make room for a treatment of *abhinaya* in their body. The date of the *Viṣṇudharmottara* has not been critically discussed by any authority but it may be that this work belongs to a period not later than 500 A. C.² And the *Agnipurāṇa* has been placed in the latter half of the 8th century³.

1. Principal Vidhushekhara Bhattacharya of Visvabharatī, Santiniketan has kindly drawn my attention to this fact. The *Madhyānta-vibhāga-sūtra-bhāṣya-ṭīkā* edited by him in collaboration with Prof. G. Tucci of Rome has been published in the Calcutta Oriental Series (No. 24).

2. Indian Antiquary, XIX. p. 408. Jolly, *Hindu Law and Customs*, p. 65.

3. S. K. De, *op. cit.* p. 103.

ABHINAYADARPAṆA

13. SCOPE OF THE WORK. The AD. treats in details the *āṅgika abhinaya* which includes gestures, postures and movements dependent on feet. The exclusive attention paid to the *āṅgika abhinaya* is due to its importance with reference to the training of the *natās* and *natīs* who are to perform the *nāṭya* and *nr̥t̥ya*¹. The same importance may be said to have been recognized by Amarasiṃha the famous lexicographer, for he mentions in his *Koṣa* only *āṅgika abhinaya* and the *sāttvika*, primarily dependent on the former².

(i) *Gestures*. To understand the proper value of gestures which furnish the basis of the *āṅgika abhinaya* one should observe their application in other departments of social activities. Gestures are first met with in the languages of primitive people. It is sure that they played an important role in the evolution of human speech. A gesture language is used by mutes and even by others when they meet persons speaking a language unintelligible to them. And often it so happens that some ideas cannot be adequately expressed or explained without some gesticulation accompanying words spoken. This clearly shows the power of suggestion that is inherent in gestures. It is no wonder, therefore, that they were combined with dance—the first born among arts of mankind—and have been endowed with rhythm to call forth *rasa* in persons witnessing dance. But they have other uses besides this. The ritualistic use of gestures known as *mudrās* is an instance of it. *Sādhukas* (devotees) of the *Tāntrik* school use them. According to some they are meant to emphasize and intensify their thought, and thus

1. Cambodian dancers who owe their art to ancient India still learn this with great pain. See, *the Gestures in the Cambodian Ballet*, by J. Cuisinier in 'Indian Art & Letters', 2nd issue for 1927.

2. See the *Amarakoṣa* on '*abhinaya*'.

giving them the bliss (*mud*) of meditation¹. But gestures used in *abhinaya* and *nr̥tya* differ from *mudrā*. And *nr̥tya* and *abhinaya* also have different principles of utilizing them. For in *nr̥tya* gestures are used by themselves whereas in *nr̥tya* they are used in accompaniment of words, to suggest their meaning.

But whatever might be the difference of principle regarding the application of gestures in *nr̥tya*, *abhinaya* and *mudrā* they agree in one respect: in all those cases they tend often to be artistic and symbolical, rather than natural and simple. After the introductory matters (1—48) the AD. treats the following gestures:—

1. Nine gestures of the head (49—65).
2. Eight gestures of eyes (66—79).
3. Four gestures of the neck (79—87).
4. Twenty-eight gestures by one hand (87—165) and four such additional gestures (166—172).
5. Twenty-three gestures by both the hands (172—203).
6. Gestures for representing gods (204—215).
7. Gestures for representing the ten Avatāras of Viṣṇu (216-225).
8. Gestures for representing different castes etc. (226—231).
9. Gestures for representing various relations (231—244).
10. Gestures of hand for dance in general, and the method of moving hands in dance (244—249).
11. Gestures for representing nine planetary deities (250—258).

(ii) *Postures* and *gait*. After treating gestures the AD. treats of postures and various movements of the body depending principally on feet (sl. 259ff.). It is a plain fact that the carriage of

1. Sir John Woodroffe, *The Philosophy of Hindu Rituals* in 'Indian Art and Letters' 1925, p. 78. Because of an association of these *mudrās* with the Tāntrik mode of worship they have been called 'Tāntrik' (*vide* § 10, iii, c). They are to be distinguished from the *mudrās* of the *pañcatattva*.

the body and its various movements often characterize a person. On assuming this the theorists of the art of *abhinaya* have codified postures, and movements of the body depending on feet.

1. *Maṇḍalas* and *sthānakas* or sixteen modes of standing and sitting (260—282).

2. *Utplavanas* or five kinds of jump-like movements (282—289).

3. *Bhramarīs* or seven kinds of spiral movements (289-298).

4. *Cārīs* and *gatis* or eighteen kinds of gait (298—332).

One peculiarity is noticed in the treatment of the above items. Unlike the gestures, the definitions of various postures (except in the case of *sthānakas*) and feet-movements are not accompanied by their *vinīyoga* (application). An explanation of this fact is available at the end of AD. in the following terms :—

मण्डलानि प्रयुक्तानि तथैवोत्प्लवनानि च ॥ ३२२ ॥

भ्रमर्यश्चैव चार्यश्च गतयश्च परस्परम् ।

एकैकभेदसम्बन्धादनन्तानि भवन्ति हि ॥ ३२३ ॥

एताश्च नर्तनविधौ शास्त्रतः सम्प्रदायतः ।

सतामनुग्रहेणैव विज्ञेया नान्यथा भुवि ॥ ३२४ ॥

'Maṇḍalas, Utplavanas, Bhramarīs, Cārīs and Gatis according to their relation to one another are endless in number and variety. Their uses in dance and drama are to be learnt from the *śāstra*, tradition of the school and through the favour of good people and not otherwise'. This probably shows that at a time when the AD. was compiled the uses already recorded in case of the above movements depended solely on the principles known to teachers and not on any written work. Probably for this reason we do not get them in writing in the AD., which carries a very early tradition.

14. THE ABHINAYADARPAṆA AND THE BHARATA-NĀṬYA-ŚĀSTRA. *Bharata-Śāstra* (not the *Bharata-Nāṭya-śāstra*) has been many times referred to as an authority in the AD., and the extant NŚ. in its chapters VIII—XI, treats of the

āṅgika abhinaya (gestures). Hence a comparison of the two works becomes necessary.

(i) *Head-gesture*. According to the NŚ. (ch. viii) there are thirteen gestures of head while Nandikeśvara has only nine. Among them five gestures have common names in both the works ; besides this, the names of two gestures agree partially. The names of all these gestures with their definitions and application in both the works are given below.

AD. : सम, उद्धादित, अधोमुख, आलोलित, धुत, कम्पित, परावृत्त, उत्क्षिप्त, परिवाहित.

NŚ. (ch. viii) : आकम्पित, कम्पित, धुत, विधुत, परिवाहित, आधुत, अवधुत, अञ्चित, निहञ्चित, परावृत्त, उत्क्षिप्त, अधोगत, लोलित.

अधोमुख— AD. अधस्तान्नमितं वक्त्रमधोमुखमितीरितम् ।

लज्जाखेदप्रणामेषु दुश्चिन्तामूर्च्छयोस्तथा ॥ १४ ॥

अधःस्थितार्थनिर्देशे युज्यतेऽम्बुनिमज्जने ।

अधोगत— NŚ. अधोमुखं स्थितं चापि शिरः प्रादुरधोगतम् ।

लज्जायां च प्रणामेषु दुःखे चाधोगतं भवेत् ॥ ३४ ॥

आलोलित— AD. मण्डलाकारमुद्भ्रान्तमालोलितं शिरो भवेत् ॥ १५ ॥

निद्रोद्वेगग्रहावेशमदमूर्च्छास्तन्मतम् ।

भ्रमणे विकटोद्दामहास्ये चालोलितं शिरः ॥ १६ ॥

लोलित— NŚ. सर्वतो लोलनाच्चापि शिरः स्यात्परिलोलितम् ।

मूर्च्छाव्याधि-मदवेशग्रहनिद्रादिषु स्पृष्टम् ॥ ३५ ॥

धुत— AD. वामदक्षिणभागेषु चलितं तद्भुतं शिरः ।

नास्तीति वचने भूयः पाश्चर्षदे शालोकने ॥ १७ ॥

अनाश्वासे विस्मये च विषादेऽनीप्सिते तथा ।

शीतार्ते ज्वरिते भीते सद्यःपीतासवे तथा^१ ॥ १८ ॥

युद्धे यत्ने निषेधादामर्षे स्वाङ्गवीक्षणे ।

पार्श्वार्दाने च तस्योक्तः प्रयोगे भरतादिभिः ॥ १९ ॥

1. cf. विधुत— NŚ. द्रुतमरिवनादितविधुतं च भवेच्छिरः ॥ २२ ॥

शीतयस्त्रेभ्यार्ते च तासिते ज्वरिते तथा ।

पीतमात्रे तथा सद्ये विधुतं त भवेच्छिरः ॥ २४ ॥

धृत—(Contd.) NS. शिरसो रेचनं यत्तु शनैस्तद्भुतमिष्यते ॥ २२ ॥
अ नी प्सि ते वि षा दे च वि स्म ये प्रत्यये तथा ।
पा श्वा व लो क ने शून्ये प्र ति पे धे धृतं शिरः ॥ २३ ॥

कम्पित— AD. ऊर्ध्वाधोभागचलितं तच्छिरः कम्पितं भवेत् ।
रो पे तिष्ठेतिवचने प्रश्ने संख्योपहृतयोः^१ ॥ ६० ॥
आवाहने त र्ज ने च कम्पितं विनियुज्यते ।

NS. शनैराकम्पनादूर्ध्वमधश्चाकम्पितं भवेत् ।
द्रुतं तदेव बहुशः कम्पितं कम्पितं शिरः ॥ १९ ॥
रो पे वितर्कं विज्ञाने प्रतिज्ञाने च त र्ज ने ।
व्याध्यमर्षणयोश्चैव^२ शिरः कम्पितमिष्यते ॥ २० ॥

परावृत्त— AD. पराङ्मुखीकृतं शीर्षं परावृत्तमितीरितम् ॥ ६१ ॥
तत् कार्यं कोपलज्जादिकृते व क्त्वा प सार णे ।
अनादरे कचे तूण्यां परावृत्तशिरो भवेत् ॥ ६२ ॥
NS. परावृत्तानुकरणात्परावृत्तं शिरः स्मृतम् ।
तत् स्यान्मु खं प ह र णे प्रच्छतः प्रेक्षणादिषु ॥ ३२ ॥

उत्क्षिप्त— AD. पार्श्वोर्ध्वभागचलितमुत्क्षिप्तं कथ्यते शिरः ।
गुहाणागच्छेत्याद्यर्थसूचने परिपोषणे ॥ ६३ ॥
अङ्गीकारे प्रयोक्तव्यमुत्क्षिप्तं नाम शीर्षकम् ।
NS. उत्क्षिप्तं चापि विज्ञेयमुन्मुखावस्थितं शिरः ।
प्रांशुदिव्यार्थयोगेषु स्यादुत्क्षिप्तं प्रयोगतः^३ ॥ ३३ ॥

परिवाहित— AD. पार्श्वयोश्चासरमिव ततं चेत् परिवाहितम् ॥ ६४ ॥
मोहे च विरहे स्तोत्रे सन्तो पे चानुमोदने ।
वि चारे च प्रयोक्तव्यं परिवाहितशीर्षकम् ॥ ६५ ॥

1. cf. आकम्पित—NS. संज्ञोपदेश-पृच्छासु स्वभावाभाषणे तथा ।

निर्देशे वाहने चैव भवेदाकम्पितं शिरः ॥ २० ॥

2. v. 1. पृच्छातिशयवाक्येषु

3. cf. उदाहित—AD. उदाहितशिरो ज्ञेयसूक्ष्मभागोन्नताननम् ॥ ५२ ॥

ध्वजे चन्द्रं च गगने पर्वते व्योमगामिषु ।

तुङ्गवस्तुनि संयोज्यमुदाहितशिरो बुधैः ॥ ५३ ॥

NS. पर्यायशः पार्श्वगतं शिरः स्यात् परिवाहितम्^१ ।
 सकृदुद्वाहितं चोर्ध्वमुद्वाहितमिति स्मृतम् ॥ २५ ॥
 साधने विस्मये ह षं स्मृते वामर्षिते तथा ॥
 वि च रे विहते चैव लीलायां परिवाहितम् ॥ २६ ॥

A comparison of the names, definitions and *vinigogas* (applications) of the head gestures in the two works shows that the gestures named *Adhomukha*, *Ālōlita*, (= *Lolita*) *Dhuta*, *Kampita*, *Parāvṛtta* and *Parivāhita* are defined in each work in a similar manner. As regards their applications also the two works have a considerable agreement which has been pointed out by using spaced types in texts quoted above; besides this, the definition of the gesture *Udvāhita* in the AD., agrees substantially with the *Utkṣipta* of the NS.

(ii) *Eye-gestures*. According to the NS. (Ch. VIII. 101ff.), there are three classes of eye-gestures, such as, (a) eyes for expressing eight *rasas*, (b) eyes for expressing *sthāyī-bhāvas*, and (c) eyes for expressing *sañcārī-bhāvas*. Each of the classes (a) and (b) in their turn has eight varieties, while the class (c) has twenty varieties. But the AD. (66ff.), is not so elaborate in its classification or division of these gestures. It enumerates only eight kinds of them. The classification in the two works has not any common name.

(iii) *Neck-gestures*. The NS. (Ch. VIII. 164ff.), enumerates nine kinds of these gestures while the AD. (79ff.), gives four kinds of them. The two enumerations possess no common names.

(iv). *Hand-gestures*. Though the NS. and AD. agree in classifying the hand gestures into (a) single hand (*asamyuta-hasta*) and (b) combined hand (*samyuta-hasta*) and (c) hand-gestures for dance (*nṛtta-hasta*), and these three classes possess many common names, yet they differ as regards the number of gestures in each class as well as in their definition and application. Let us consider them separately.

(a) *Single-hand gestures*: According to the NS. (Ch. IX), there are twenty-four gestures in this class, while in the AD., their

1. The Kāvya-mālā text omits this verse.

number is twenty-eight. In both the works twenty-two gestures have common names. Their description and application too in the two works have considerable agreement. Relevant texts from both the works have been quoted below. Points of similarity in their application have been pointed out by the use of spaced types.

पताक— A.D. अङ्गुल्यः कुञ्चिताङ्गुष्ठाः संश्लिष्टाः प्रसृता यदि ।

स पताककरः प्रोक्तः नृत्यकर्मविशारदैः ॥ ९३ ॥

नाट्यारम्भे वारिवाहे वने वस्तुनिषेधने ।

कुचस्थले निशयायां च नद्याममरमण्डले ॥ ९४ ॥

तुरङ्गे खण्डने वायौ शयने गमनोद्यमे ।

प्र ता पे च प्रसादे च चन्द्रिकायां घनातपे ॥ ९५ ॥

कवाटपाटने सप्तविभक्त्यर्थे तरङ्गके ।

वीथीप्रवेशभावेऽपि समत्वे चाङ्गरागके ॥ ९६ ॥

आत्मार्थे शपथे चापि तूष्णींभावनिदर्शने ।

तालपत्रे च खेटे च द्रव्यादिस्पर्शने तथा ॥ ९७ ॥

आशीर्वादक्रियायां च नृपश्रेष्ठस्य भावने ।

तत्र तवेतिवचने सिन्धौ च सुकृतिक्रमे ॥ ९८ ॥

सम्बोधने पुरोगेऽपि खड्गरूपस्य धारणे ।

मासे संवत्सरे वर्षदिने सम्मार्जने तथा ॥ ९९ ॥

एवमर्थेषु युज्यन्ते पताकहस्तभावनाः ।

NS. ¹प्रसारिताः समाः सर्वा¹ यस्याङ्गुल्यो भवन्ति हि ।

कुञ्चितश्च तथाङ्गुष्ठः स पताक इति स्मृतः ॥ १८ ॥

एष प्रहारपाते प्र ता प ने नोदने प्रह्वै च ।

गर्वेष्वहमिति तज्जैर्ललाटदेशोत्थितः कार्यः ॥ १९ ॥

एषोऽग्निव र्ष धा रानिरूपणे पुष्पवृष्टिपतने च ।

संयुतकरणः कार्यः प्रविरलचलिताङ्गुलिर्हस्तः ॥ २० ॥

²स्वस्तिकविच्युतिकरणात् पल्लवपुष्पोपहारशष्पाणि ।

विरचितमुर्वी संस्थं यद् द्रव्यं तच्च निर्देश्यम् ॥ २१ ॥

1. v. l. प्रसारितायाः सहिता.

2. The Kāvya-mālā text omits this couplet,

स्वस्तिकविच्युतिकरणात् पुनरेवाधोमुखेन कर्तव्यम् ।
 संवृतविवृतं पाल्यं छन्नं निषिद्धं च गोप्यं च ॥ २२ ॥
 अस्यैव चाङ्गुलीभिरधोमुखप्रस्थितोत्थितचलाभिः ।
 वा यू र्मि वे ग वेलाक्षोभश्चोद्यश्च कर्तव्यः ॥ २३ ॥
 उत्साहनं बहु तथा महाजनप्रांशुपुष्करप्रहतिम् ।
 पक्षोत्क्षेपाभिनयं रेचककरणेन कुर्वीत^१ ॥ २४ ॥
 परिधृष्टतलस्थेन तु धौतं धृदितं प्रमृष्टपिष्टे च ।
 पुनरेव शैलधारणमुत्पाटनमेव चाभिनयेत् ॥ २५ ॥
 एवमेव प्रयोक्तव्यः स्त्रीपुंसाभिनये करः ॥

त्रिपताक— AD स एव त्रिपताकः स्याद्भक्तितानामिकाङ्गुलिः ॥ १०० ॥
 म कुटे वृक्षभावेषु वज्रो तद्वरवासवे ।
 केतकीकुष्ठमे दीपे वह्निज्वालाविजृम्भने ॥ १०१ ॥
 कपोते पत्रलेखायां बाणार्थं परिवर्तने ।
 युज्यते त्रिपताकोऽयं कथितो भरतोत्तमैः ॥ १०२ ॥

NS. पताके तु यदा वक्राऽनामिका त्वङ्गुलिर्भवेत् ।
 त्रिपताकः स विज्ञेयः कर्म चास्य निबोधत ॥ २७ ॥
 आवाहनमवतरणं विसर्जनं धा(वा)रणं प्रवेशश्च ।
 उन्नामनं प्रणामो निदर्शनं धिविधबचनं च ॥ २८ ॥
 माङ्गुल्यद्रव्यानां स्पर्शः शिरसोऽथ संनिवेशश्च ।
 उष्णीष-मुकुट-धारण-नासास्यश्रोत्रसंवरणम् ॥ २९ ॥
 अस्यैव चाङ्गुलीभ्यामधोमुखप्रस्थितोत्थितचलाभ्याम् ।
 लघुमुखपत(व)नस्रोतोभुजगभ्रमणादिकान् कुर्यात् ॥ ३० ॥
 अश्रुप्रमार्जनं तिलकविरचनं रोचनालभनकं च ।
 त्रिपताकानामिकया स्पर्शनमलकस्य कर्तव्यम् ॥ ३१^२ ॥
 स्वस्तिकौ त्रिपताकौ तु गुरुणां पादवन्दनम् ।
 विच्युतौ चलितावस्थौ कर्तव्यौ नृपदर्शने ॥
 तिर्यक् स्वस्तिकसंबद्धौ स्यातां तौ गृहदर्शने ।
 तपस्विदर्शने कार्या चोर्ध्वौ^३ चापि पराङ्मुखौ ॥

1. v. l. प्रयुज्यते for न कुर्वीत.

2. Chowkhambā ed. omits verses following this.

त्रिपताक (Contd.) परस्परामिमुखौ च कर्तव्यौ द्वारदर्शने ।
 उत्तानाधोमुखौ कार्यावधौ च कुस्य (-च)संस्थितौ ॥
 वडवानलसंक्रामे मकराणां च दर्शने ।
 अभिनयास्त्वनेनैव नाट्ये नाट्यविचक्षणैः ॥
 तन्मुखप्रसृताङ्गुष्ठः कार्यो बालेन्दुदर्शने ।
 पराङ्मुखस्तु कर्तव्यो याने नृणां प्रयोक्तृभिः ॥

कर्तरीमुख— A.D. अस्यैव¹ चापि हस्तस्य तर्जनी च कनिष्ठिका ।
 बहिः प्रसारिते द्वे च स करः कर्तरीमुखः ॥ १०५ ॥
 स्त्रीपुंसयोस्तु विश्लेषे विपर्यासपदेऽपि वा ।
 लुण्ठने नयनान्ते च मरणे भेदभावने ॥ १०६ ॥
 विद्युदर्थेऽप्येकशय्याविरहे पतने तथा ।
 लतायां युज्यते यस्तु स करः कर्तरीमुखः ॥ १०७ ॥

NS. त्रिपताके यदा हस्ते भवेत् पृष्ठावलोकिनी ।
 तर्जनी मध्यमायाश्च तदासौ कर्तरीमुखः ॥ ३२ ॥
 पथिकचरणरचनरञ्जन(रङ्गण)गमनकरणान्यधोमुखेनैव ।
 ऊर्ध्वमुखेन तु कुर्याद्दृष्टं शृङ्गं च लेख्यं च ॥ ३३ ॥
 पतन-मरण-व्यतिक्रमपरिवर्तित(-वृत्त)वितर्कितं तथा न्यस्तम् ।
 भिन्नबलिते च (न) कुर्यात् कर्तर्यास्याङ्गुलिमुखेन (-युगलेन) ॥ ३४ ॥
 संयुतकरणो वा स्यादसंयुतो प्रयुज्यते तज्ज्ञैः ।
 हरुचमरमहिषछरगजवृषगोपुरशैलशिखरेषु ॥ ३५ ॥

अर्धचन्द्र— A.D. अर्धचन्द्रकरः सोऽयं पताकेऽङ्गुष्ठसारणात् ।
 चन्द्रे कृष्णाष्टमीभाजि गलहस्तार्थकेऽपि च ॥ १११ ॥
 भल्लायुधे देवतानामभिषेचनकर्मणि ।
 भुक्पात्रे चोद्भवे कर्त्र्या चिन्तायामात्मवाचके ॥ ११२ ॥
 ध्याने च प्रार्थने चापि अङ्गानां स्पर्शने तथा ।
 प्राकृतानां नमस्कारे अर्धचन्द्रो नियुज्यते ॥ ११३ ॥

NS. यस्याङ्गुल्यस्तु विनताः सहाङ्गुष्ठेन चापरम् ।
 सोऽर्धचन्द्र इति विख्यातः करः कर्मास्य वक्ष्यते ॥ ३६ ॥

एतेन बालतरवः शशिलेखाकम्बुकलशवलयानि ।
 निर्वाटनमायस्तं (-मथस्तन-?) मध्यौपम्यं च पीनं च ॥ ३७ ॥
 रशनाजघनकटीनामाननतलपत्रकुण्डलादीनाम् ।
 कर्तव्यो नारीणामभिनययोगोऽर्धचन्द्रेण ॥ ३८ ॥

अराल—

AD. पताके तर्जनी वक्रा नाम्ना सोऽयमरालकः ।
 विषाद्यमृतपानेषु प्रचण्डपवनेऽपि च ॥ ११४ ॥

NS.

आद्या धनुर्लता कार्या कुञ्चिताङ्गुष्ठकस्तथा ।
 शेषाभिन्नोर्ध्वबलिता ह्यारालेऽङ्गुलयः स्मृताः ॥ ३९ ॥
 एतेन सत्त्वशौण्डीर्यं (?) वीर्य-वृत्तिकान्ति-दिव्यगाम्भीर्यम् ।
 आशीर्वादाश्च तथा भावाभिनयसंज्ञकाः कार्याः ॥ ४० ॥
 एतेन पुनः स्त्रीणां केशानां संप्रहस्तथोत्कर्षः ।
 सर्वाङ्गिकं तथैव च निर्वर्णनमात्मनः कार्यम् ॥ ४१ ॥
 कौतुकविवाहयोगः प्रदक्षिणेनैव संप्रयोगश्च ।
 अङ्गुल्यग्रस्वस्तिक-योगात् परिमण्डलेनैव ॥ ४२ ॥
 प्रादक्षिण्यं परिमण्डलं च कुर्यान्महाजनं चैव ।
 यच्च महीतलनिहितं द्रव्यं तच्चाभिनेयं स्यात् ॥ ४३ ॥
 १ आवाहननिर्वाहणनिर्माणे चाप्यनेकवचने च ।
 स्वेदस्य चापनयने गन्धाघ्राणे शुभे चैव ॥ ४४ ॥
 त्रिपताकहस्तजानि हि पूर्वं यान्यभिहितानि कर्माणि ।
 तानि त्वरानुयोगात् (तान्यथाभिनययोगे) स्त्रीभिः सम्यक् प्रयोज्यानि ॥ ४५ ॥

शुकतुण्ड—

AD. अस्मिन् अनामिका वक्रा शुकतुण्डकरो भवेत् ।
 बाणप्रयोगे कुन्तार्थे चाऽऽल्यस्य स्मृतिक्रमे ॥ ११५ ॥
 मर्मोक्त्यामुग्रभावेषु शुकतुण्डो नियुज्यते ।

NS.

अरालस्य यदा वक्राऽनामिका त्वङ्गुलिर्भवेत् ।
 शुकतुण्डः स करः स्यात् कर्म चास्य निबोधत ॥ ४६ ॥
 एतेन त्वभिनेयं नाहं नत्वं न कृत्यमिति चार्थे ।
 आवाहने विसर्गे धिगितिचने च सावज्ञम् ॥ ४७ ॥

1. Chowkhambā ed. reads this couplet differently.

2. अस्मिन् refers to अराल.

- मुष्टि— A.D. मेलनादङ्गुलीनां च कुञ्चितानां तलान्तरे ॥ ११६ ॥
 अङ्गुष्ठश्चोपरि युतो मुष्टिहस्तोऽयमीर्यते ।
 स्थिरे कचग्रहे दाढ्ये वस्त्वादीनां च धारणे ॥ ११७ ॥
 मल्लानां युद्धभावेऽपि मुष्टिहस्तोऽयमिष्यते ।
- NS. अङ्गुल्यो यस्य हस्तस्य तलमध्येऽग्रसंस्थिताः ।
 तासामुपरि चाङ्गुष्ठः स मुष्टिरिति संज्ञितः ॥ ४८ ॥
 एष प्रहारे व्यायामे निर्गमे हस्तपीडने ।
 संवाहनेऽसियष्टीनां कुन्तदण्डग्रहे तथा ॥ ४९ ॥
- शिखर— A.D. चेन्मुष्टिरुन्नताङ्गुष्ठः स एव शिखरः करः ॥ ११८ ॥
 मदने कार्मुके स्तम्भे निश्चये पितृकर्मणि ।
 ओष्ठे प्रविष्टरूपे च रदने प्रश्नभावने ॥ ११९ ॥
 लिङ्गे नास्तीति वचने स्मरणेऽभिनयान्तिके ।
 कटिबन्धाकर्षणे च परिस्मभविधिक्रमे ॥ १२० ॥
 घण्टानिनादे शिखरो युज्यते भरतादिभिः ।
- NS. अस्यैव तु यदा मुष्टेरुध्वोऽङ्गुष्ठः प्रयुज्यते ।
 हस्तः स शिखरो नाम तदा ज्ञेयः प्रयोक्तृभिः ॥ ५० ॥
 रश्मिकुशाङ्कुशधनुषां तोमरशक्तिप्रमोक्षणे चैव ।
 अधरोष्ठपादरञ्जनमलकस्योत्क्षेपणं चैव ॥ ५१ ॥
- कपित्थ— A.D. अङ्गुष्ठमूर्ध्नि शिखरे वक्रिता यदि तर्जनी ॥ १२१ ॥
 कपित्थाख्यः करः सोऽयं कीर्तितो नृत्तकोविदैः ।
 लक्ष्म्यां चैव सरस्वत्यां नटानां तालधारणे ॥ १२२ ॥
 गोदोहनेऽप्यञ्जने च लीलाकुसुमधारणे ।
 चेलाञ्जलादिग्रहणे पटस्यैवावगुण्ठने ॥ १२३ ॥
 धूपदीपार्चने चापि कपित्थः संप्रयुज्यते ।
- NS. अस्यैव शिखराख्यस्य ह्यङ्गुष्ठक^१-निपीडिता ।
 यदा प्रदेशिनी वक्रा स कपित्थस्तदा स्मृतः ॥ ५२ ॥
 असिचापचक्रतोमरकुन्तगदाशक्तिवज्रबाणानि ।
 शस्त्राण्यभिनयानि तु कार्यं सत्यं च पथ्यं च (?) ॥ ५३ ॥

कटकामुख— A.D. कपित्थे तर्जनी चोर्ध्वमुच्छ्रिताङ्गुष्ठमध्यमा ॥ १२४ ॥
 कटकामुखहस्तोऽयं कीर्तितो भरतागमैः ।
 कु छ मा व च ये मुक्ता ख ग् द्वा म्नां धा र णे तथा ॥ १२५ ॥
 श र-मध्या-कर्ष णे च ना ग व स्त्री-प्रदानके ।
 कस्तूरीकादिवस्तूनां पे ष णे गन्धवासने ॥ १२६ ॥
 वचने दृष्टिभावेऽपि कटकामुख इष्यते ।

NS. उत्क्षिप्तवक्रा तु यदानामिका सकनीयसी ।
 अस्यैव तु कपित्थस्य तदासौ क(ख)टकामुखः ॥ ५४ ॥
 होत्रं हव्यं छत्रं प्रग्रहपरिकर्षणं च व्यञ्जनकम् ।
 आदर्शधारणं खण्डनं तथा पे ष णं चैव ॥ ५५ ॥
 आयातदण्डग्रहणं मुक्ताप्रालम्बसंग्रहं चैव ।
 ख ग् द्वा म धा र णं खलु वक्ष्यान्तालम्बनं चैव ॥ ५६ ॥
 मन्थनश रा क र्ष ण पु ष्पा व च यप्रतोदकार्याणि ।
 अङ्कुशरज्वाकर्षस्त्रीदर्शनमेव कार्यं च ॥ ५७ ॥

सूची— A.D. ऊर्ध्वप्रसारिता यत्र कटकामुखतर्जनी ॥ १२७ ॥
 सूचीहस्तः स विज्ञेयो भरतागमकोविदैः ।
 एकार्थेऽपि परब्रह्मभावनायां शतेऽपि च ॥ १२८ ॥
 रवौ नगर्यां लोकार्थे तथेति वचनेऽपि च ।
 यच्छब्देऽपि च तच्छब्दे विजनार्थेऽपि तर्जने ॥ १२९ ॥
 काश्ये शलाके वपुषि आश्रये वेणिभावेन ।
 छत्रे समर्थे पाणौ च रोमाल्यां भेरीवादने ॥ १३० ॥
 कुलालचक्रभ्रमणे रथाङ्गमण्डले तथा ।
 विवेचने दिनान्ते च सूचीहस्तः प्रकीर्तितः ॥ १३१ ॥

NS. क(ख)टकाख्ये यदा हस्ते तर्जनी संप्रसारिता ।
 हस्तः सूचीमुखो नाम तदा ज्ञेयः प्रयोक्तृभिः ॥ ५८ ॥
 अस्य विविधान् योगान् वक्ष्यामि समासतः प्रदेशिन्याः ।
 ऊर्ध्वनतलोलकम्पितविजृम्भितोद्वाहितचलायाः ॥ ५९ ॥
 चक्रं तडित्पताकामञ्जुर्यः कर्णचूलिकाश्चैव ।
 कुटिलगतयश्च सर्वे निर्देश्याः साधुवादाश्च ॥ ६० ॥

सूची (Contd.) बालोरगपल्लवधूम(प)दीपवल्लीलता शिखण्डश्च ।
परिपतनवक्रमण्डलमभिनेया(यं)न्यू(चो)ध्वलोलितया ॥ ६१ ॥
भूयश्चोध्वे(ध्व)विरचिता(ता) राधोणै(?)कदण्डयष्टिषु च ।
विनता च पुनः कार्या द्रंष्टिषु च तथास्ययोगेन ॥ ६२ ॥
पुनरपि मण्डलगतयः सर्वग्रहणं तथैव लोकस्य ।
प्रणतीकृता च कार्याद्वायेदथ (?) च दिवसे च ॥ ६३ ॥
वदनाभ्यासे कुञ्चितविजृम्भिता वाक्यरूपणे कार्या ।
... .. ॥ ६४ ॥
श्रवणाभ्यासे वक्रा विजृम्भणे वाक्यरूपणे च मुखे ।
सेति वादति(?) च योज्या प्रसारितोत्कम्पितोत्ताना ॥ ६५ ॥
कार्या प्रकम्पिता रोषदर्शने स्वेदमार्जने चैव ।
कुन्तलकुण्डलाङ्गदगण्डाश्रयमण्डनाभिनये ॥ ६६ ॥
गर्वेऽहमिति ललाटे रिपुनिर्देशे तथैव क्रोधे च ।
कोऽसाविति निर्देशेऽथ कर्णकण्डूयने चैव ॥ ६७ ॥
संयुक्तासंयोगे कार्या विश्लेषिता वियोगे च ।
कलहे स्वस्तिकयुक्ता परस्परोत्पीडिता बन्धे ॥ ६८ ॥
द्वाभ्यां तु वामगमनं दक्षिणतो दिननिशावसानानि ।
अभिमुखपराङ्मुखाभ्यां विश्लिष्टाभ्यां प्रयुञ्जीत ॥ ६९^१ ॥
द्वाभ्यां प्रदर्शयेन्नित्यं संपूर्णं चन्द्रमण्डलम् ।
श्लिष्टा ललाटे शक्यस्य कार्या ह्युत्तानसंश्रया ॥ ७० ॥
परिमण्डलभ्रमितया मण्डलयोर्दर्शयेच्च चन्द्रस्य ।
हरनयने च ललाटे शक्यस्य तिर्यगुत्ताना ॥ ७१ ॥

पद्मकोश— A.D. अङ्गुल्यो विरलाः किञ्चित् कुञ्चितास्तलनिम्नगाः ।
पद्मकोशाभिधो हस्तो तन्निरूपणमुच्यते ॥ १३४ ॥
फले वि ल्व क पि त्या दौ स्त्री णां च कु च कु म्भ योः ।
आचतै कन्दुके स्थाल्यां भोजने पुष्पकोरके ॥ १३५ ॥

1. Ch. edition adds—

पुनरपि च भमिताया रूपशीलावर्तयन्त्वशैलेषु ।
परिवेषणे तथैव हि कार्या चाधीमुखी नित्या ॥ ७० ॥
श्लिष्टा ललाटपट्टेष्वधीमुखी शम्भुरूपेण ।
शक्रस्याभ्युत्थानात् तज्जैस्तिथैकस्थिता कार्या ॥ ७१ ॥

सहकारफले पुष्पचर्वे मञ्जरिकाङ्गिषु ।
जपाकुसुमभावे च घण्टारूपे विधानके ॥ १३६ ॥
बलमीके क म ले ऽप्यण्डे पञ्चकोशो विधीयते ।

पञ्चकोश— NS. यस्याङ्गुल्यस्तु विरला सहाङ्गुष्ठेन कुञ्चिताः ।
ऊर्ध्वा ह्यसंगतास्ताश्च स भवेत् पञ्चकोशकः ॥ ७४ ॥
बिस्वकपित्थफलानां ग्रहणं कुचदर्शनं च नारीणाम् ॥
ग्रहणे ह्यामिषलाभे भवन्ति ताः कुञ्चिताग्रास्तु ॥ ७५ ॥
देवार्चनबलिहरणे समुद्रके(संगृहे)सा(चा)ग्रपिण्डदाने च ।
कार्यः पुष्पप्रकरश्च पञ्चकोशेन हस्तेन ॥ ७६ ॥
मणिबन्धनविश्लिष्टाभ्यां विरलचलिताङ्गुलिकराभ्याम् ।
कार्योपवर्तिताभ्यां विकसितकमलोत्पलाभिनयः ॥ ७७ ॥

सर्पशीर्ष— AD. पताका नमिताग्रा चेत् सर्पशीर्षकरो भवेत् ॥ १३७ ॥
चन्दने भुजगे मन्त्रे प्रोक्षणे पोषणादिषु ।
देवस्योदकदानेषु आस्फाले गजकुम्भयोः ॥ १३८ ॥
भुजस्थाने मङ्गानां तु युज्यते सर्पशीर्षकः ।

सर्पशिरः— NS. अङ्गुलयः सहिताः सर्वाः सहाङ्गुष्ठेन यस्य तु ।
तथा निम्नतलश्चैव स तु सर्व(र्ष)शिरः करः ॥ ७८ ॥
एष सलिलप्रदाने भुजगगतौ तोयसेवने चैव ।
आस्फोटने च योज्यः करिकुम्भास्फालनाद्येषु ॥ ७९ ॥

मृगशीर्ष— AD. अस्मिन् कनिष्ठिकाङ्गुष्ठे प्रसृते मृगशीर्षकः ॥ १३९ ॥
स्त्रीणामर्थे कपोले च चक्रमर्यादयोरपि ।
भीत्यां विवादे नेपथ्ये आह्वाने च त्रिपुण्ड्रके ॥ १४० ॥
मृगमुखे रङ्गमलयां पादसंवाहने तथा ।
सर्वस्वे मिलने काममन्दिरे छत्रधारणे ॥ १४१ ॥
सञ्चारे च प्रियाह्वाने युज्यते मृगशीर्षकः ।

NS. अधोमुखीनां सर्वासामङ्गुलीनां समागमः ।
कनिष्ठाङ्गुष्ठकावूर्ध्वौ स भवेन्मृगशीर्षकः ॥ ८० ॥
इह साम्प्रतमस्त्यद्य शक्यश्चेल्लालनेऽक्षपाते च ।
स्वेदापमार्जनेषु च कुट्टमिते प्रचलिते तु भवेत् ॥ ८१ ॥

- काङ्गुल— AD. पद्मकोशेऽनामिका चेन्नम्रा काङ्गुलहस्तकः ॥ १४४ ॥
लकुचस्य फले बालकिङ्किण्यां वटिकार्थके ।
चकोरे क्रसुके बालकुचे कल्ह्वारके तथा ॥ १४५ ॥
चातके नालिकेरे च काङ्गुलो युज्यते करः ।
- NS. त्रेताद्वि(भि)संस्थिता मध्या तर्जन्यङ्गुष्ठकास्तथा (यथा) ।
काङ्गुलेऽनामिका वक्रा तथा चोर्ध्वा कनीयसी ॥ ८२ ॥
एतेन तरुणफलानि नानाविधानि च लघूनि कार्याणि ।
कार्याणि रोषजानि स्त्रीवचनान्यङ्गुलिक्षेपैः ॥ ८३ ॥
मरकतचैदुर्यादीनां निदर्शनं कार्यम् ।
ग्राह्यं विडालपदमिति चैव प्रयोगेषु ॥ ८४ ॥
- अल्पपद्म— AD. कनिष्ठाद्या वक्रिताश्च विरलाश्चालपद्मकः ॥ १४६ ॥
विकचाळजे कपित्थादिफले चावर्तककुचे ।
विरहे मुकुटे पूर्णचन्द्रे सौन्दर्यभावने ॥ १४७ ॥
धम्मिल्ले चन्द्रशालायां ग्रामे चोद्धतकोपयोः ।
तटाके शकटे चक्रवाके कलकलारवे ॥ १४८ ॥
इलावने सोऽल्पपद्मश्च कीर्तितो भरतागमे ।
- NS. आवर्तिन्यः करतले यस्याङ्गुल्यो भवन्ति हि ।
पार्श्वगतविकीर्णाश्च स भवेदल्पपद्मकः ॥ ८५ ॥
प्रतिषेधकृते योज्यः कस्य त्वं नास्ति शून्यवचनेषु ।
पुनरात्मोपन्यासः स्त्रीणामेतेन कर्तव्यः ॥ ८६ ॥
- चतुर— AD. तर्जन्याद्यास्तत्र श्लिष्टाः कनिष्ठा प्रसृता यदि ॥ १४९ ॥
अङ्गुष्ठोऽनामिकामूले तिर्यक् चेच्चतुरकरः ।
कस्तूर्यां किञ्चिदर्थं च स्वर्णे ताम्रं च लोहके ॥ १५० ॥
आर्द्रं खेदे रसास्वादे लोचने वर्णभेदने ।
प्रमाणे सरसे मन्दगमने शकलीकृते ॥ १५१ ॥
आनने घृततैलादि युज्यते चतुरः करः ।
- NS. तिष्ठः प्रसारिता यत्र तथा चोर्ध्वा कनीयसी ।
त्रासां मध्यस्थितोऽङ्गुष्ठः स करश्चतुरः स्मृतः ॥ ८७ ॥

नयविनयनियमनिपुणबालातुरशाख्यकैतवार्थेषु ।
 वाक्ये युक्ते पथ्ये सत्ये प्रथमे च विनियोज्यः ॥ ८८ ॥
 एकेन द्वाभ्यां वा किञ्चिन्मण्डलकृतेन हस्तदण्डेन ।
 विधृतविचरितचरितं विचर्जितं लज्जितं चैव ॥ ८९ ॥
 नयनौपम्यं पद्मदलरूपणं हरिणकर्णनिर्देशम् ।
 संयुतकरेणैव चतुरेणैतानि कुर्वीत ॥ ९० ॥
 लीलां रतिं रुचिं स्मृतिबुद्धिविभावनाः क्षमां पुष्टिं च ।
 संज्ञामाशां प्रणयं विचारणं संगतं शौचम् ॥ ९१ ॥
 चातुर्यं माधुर्यं दाक्षिण्यं मार्दवं सुखं शीलम् ।
 प्रश्नं वार्तां युक्तिं वेषं मृदुशाङ्गुलं स्तोकम् ॥ ९२ ॥
 विभवाविभवौ सुरतं गुणागुणौ यौवनं गृहान् दारान् ।
 नानावर्णांश्च तथा चतुरेणैवं प्रयुञ्जीत ॥ ९३ ॥
 सितमूर्ध्वेन तु कुर्याद्रक्तं पीतं च मण्डलकरेण ।
 परिमृदितेन तु नीलं वर्णाश्चतुरेण हस्तेन ॥ ९४ ॥

अमर—

AD. मध्यमाङ्गुष्ठसंयोगे तर्जनी वक्रिताकृतिः ॥ १५२ ॥
 शेषाः प्रसारिताश्चासौ अमराभिधहस्तकः ।
 अमरे च शुके पक्षे सारसे कोकिलादिषु ॥ १५३ ॥
 अमराख्यश्च हस्तोऽयं कीर्तितो भरतागमे ।

NS. मध्यमाङ्गुष्ठसंदंशे चक्रा चैव प्रदेशिनी ।
 ऊर्ध्वमन्ये प्रकीर्णे च अ(द्व्य)ङ्गुल्यो अमरे करे ॥ ९५ ॥
 पद्मोत्पलकुमुदानामन्येषां चैव दीर्घवृन्तानाम् ।
 पुष्पाणां ग्रहणविधिः कर्तव्यः कर्णपूरश्च ॥ ९६ ॥
 विच्युतश्च सशब्दश्च कार्यो निर्भर्त्सनादिषु ।
 बालालापे च शीघ्रं च ताले विश्वासने तथा ।

हंसाख्य—

AD. मध्यमाद्याख्योऽङ्गुल्यः प्रसृता विरला यदि ॥ १५४ ॥
 तर्जन्यङ्गुष्ठसंश्लेषात् करो हंसाख्यको भवेत् ।
 माङ्गुल्ये सूत्रबन्धे च उपदेशविनिश्चये ॥ १५५ ॥
 रोमाञ्चं मौक्तिकादौ च दीपवर्तिप्रसारणे ।
 निकषे मल्लिकादौ च बिभ्रे तल्लेखने तथा ॥ १५६ ॥
 दंशे च जलबन्धे च हंसाख्यो युज्यते करः ॥

हंसवक्त्र—

NS. तर्जनीमध्यमाङ्गुष्ठास्त्रेतामिस्थानिरन्तराः ।
भवेयुर्हंसवक्त्रस्य शेषे द्वे संप्रसारिते ॥ ९८ ॥
श्लक्ष्णाल्पशिथिललाघवनिःसारार्थमृदुत्वयोगे च ।
कार्योऽभिनयविशेषः किञ्चित्प्रस्यन्दिताग्रेण ॥ ९९ ॥

हंसपक्ष—

AD. सर्पशीर्षकरे सम्यक् कनिष्ठा प्रसृता यदि ॥ १९७ ॥
हंसपक्षः करः सोऽयं तन्निरूपणमुच्यते ।
षट्संख्यायां सेतुबन्धे नखरेखाङ्गणे तथा ॥ १९८ ॥
पिधाने हंसपक्षोऽयं कथितो भरतागमे ॥

NS. समाः प्रसारितास्तिस्रस्तथा चोर्ध्वा कनीयसी ।
अङ्गुष्ठः कुञ्चितश्चैव हंसपक्ष इति स्मृतः ॥ १०० ॥
एष च विधिर्निवापसलिले दातव्ये गन्ध(ज)संश्रये चैव ।
कार्यः प्रतिग्रहाव(च)मनभोजनार्थेषु विप्राणाम् ॥ १०१ ॥
आलिङ्गने महास्तम्भनिदर्शने रोमहर्षणे चैव ।
स्पर्शोऽनुलेपनार्थं योज्यः संवाहने चैव ॥ १०२ ॥
पुनरेव च नारीणां स्तनान्तरस्थेन विभ्रमविशेषाः ।
कार्या यथारसं स्याद् दुःखे हनुधारणे चैव ॥ १०३ ॥

सन्दंश—

AD. पुनः पुनः पञ्चकोशः संश्लिष्टो विरलो यदि ॥ १९९ ॥
सन्दंशाभिधहस्तोऽयं कीर्तितो नृत्यकोविदैः ।
उदरे बलिदाने च व्रणे कीटे महाभये ॥ १६० ॥
अर्चने पञ्चसंख्यायां सन्दंशाख्यो नियुज्यते ॥

NS. तर्जन्यङ्गुष्ठसंदंशो ह्यरालस्य यथा भवेत् ।
आभुम्रतलमध्यश्च स संदंश इति स्मृतः ॥ १०४ ॥
संदंशस्त्रिविधो ज्ञेयस्त्वग्रजो मुखजस्तथा ।
तथा पार्श्वगतश्चैव रसभावोपबृंहितः ॥ १०५ ॥
पुष्पावचयग्रथने ग्रहणे तृणपर्णकेशसूत्राणाम् ।
शलयाकर्षग्रहणापकर्षणे चाग्रसंदंशः ॥ १०६ ॥
घृन्तात् पुष्पोद्धरणं वर्तिशलाकादिपूरणं चैव ।
धिगिति (च) वचनं रोषे मुखसंदंशस्य कर्माणि ॥ १०७ ॥
यज्ञोपवीतधारणवेधनगुणसूक्ष्मबाणलक्ष्येषु ।
योगेऽध्ययने स्तोके संयुतकरस्तु कर्तव्यः ॥ १०८ ॥

पेशल(पिलव)कुत्सासूयासदोषवचने च वामहस्तेन ।
 किञ्चित्पिचर्तितकराग्रः प्रयुज्यते पादर्वसंदंशः ॥ १०९ ॥
 आलेख्यनेत्ररङ्गनवितर्कवृन्तप्रबालरचनेषु ।
 निष्पीडितं तथालक्तकस्य कार्यं च नारीभिः ॥ ११० ॥

- मुकुल— AD. अङ्गुलीपञ्चकं चैव मेलयित्वा प्रदर्शने ॥ १६१ ॥
 मुकुलाभिघट्टस्तोऽयं कीर्त्यते भरतागमे ।
 कुमुदे भो ज ने पञ्चबाणे मुद्रादिधारणे ॥ १६२ ॥
 नाभौ च कदलीपुष्पे युज्यते मुकुलः करः ।
- NS. सभा नताग्राः सहिता यस्याङ्गुल्यो भवन्ति हि ।
 ऊर्ध्वा हंसमुखस्यैव स भवेन्मुकुलकः करः ॥ १११ ॥
 देवाचनबलिकरणे पद्मोत्पलकुमुदरूपे चैव ।
 विटचुम्बने च कार्यो विकृतसिते विप्रकीर्णे च ॥ ११२ ॥
 भो ज न हिरण्यगणनामुखसंकोचप्रदानशीघ्रेषु ।
 मुकुलितकुष्ठमेषु तथा तज्ज्ञैरेव प्रयोक्तव्यः ॥ ११३ ॥

- ताम्रचूड— AD. मुकुले ताम्रचूडः स्यात्तर्जनी वक्रिता यदि ॥ १६३ ॥
 कुक्कुटादौ वके काके उष्ट्रे वत्से च लेखने ।
 युज्यते ताम्रचूडाख्यः करो भरतवेदिभिः ॥ १६४ ॥
- NS. मध्यमाङ्गुष्ठसंदंशो वक्रा चैव प्रदेशिनी ।
 शेषे तलस्ये कर्तव्ये ताम्रचूडे करेऽङ्गुली ॥ ११६ ॥
 विच्युतश्च सशब्दश्च कार्यो निर्भर्त्सनादिषु ।
 ताले विश्वासने चैव शीघ्रायै संज्ञितेषु च^१ ॥ ११७ ॥

अथवा

अङ्गुल्यः सहिता वक्रा उपर्यङ्गुष्ठपीडिताः ।
 प्रसारिता कनिष्ठा च ताम्रचूडकरः स्मृतः ॥ ११९ ॥
 शतं सहस्रं लक्षादि कनकं चापि दर्शयेत् ।
 क्षिप्रमुक्ताङ्गुलीभिस्तु स्फुलिङ्गान् विप्रवस्तथा ॥ १२० ॥

The comparison yields these facts :—

1. The definition of the following thirteen gestures is similar in substance in both the works :

Patāka, *Tripatāka*, *Ardhacandra*, *Arāla*, *Śukatunḍa*, *Muṣṭi*, *Śikhara*, *Padmakōṣa*, *Sarpaśīras*, *Mṛgaśīrṣa*, *Catura*, *Bhramara*, *Mukula*.

2. The following gestures have some points of agreement as regards their application. The number of those points varies in each case and it has been noted against the name of each gesture mentioned below. These points have been shown with spaced types in the quotations given above.

Patāka (2), *Tripatāka* (2), *Ardhacandra* (1), *Muṣṭi* (1), *Kaṭakāmukha* (4), *Padmakōṣa* (3), *Sarpaśīras* (5), *Mukula* (2).

3. Except in the cases mentioned in (ii) above the *vinīyoga* of the gestures vary in the two works.

4. The definitions of the following gestures vary in both the works : *Kartarīmukha*, *Kaṭakāmukha*, *Kapittha*, *Śūcī*, *Kāṅgula*, *Alapaḍma* (*Alapāllava*), *Hamsapakṣa*, *Sanlamśa*, *Tāmracūḍa*.

5. The following gestures of the NŚ., are subdivided according to their *vinīyogas* and special instructions have been given as to how a gesture is to be used in different groups of things.

Patāka, *Tripatāka*, *Arāla*, *Śūcīmukha*, *Catura*, *Sanlamśa*.

(b) *Combined-hand gestures*. The NŚ. (Ch. IX), names thirteen gestures of this class, while the AD., gives twenty-three. The two classifications have eight common names. They are compared below :

अञ्जलि— AD. पताकातलयोर्योगादञ्जलिः कर ईरितः ।

दे व ता गु रु त्व प्रा णा न म स्का रे ष्वनुकृमात् ॥ १७६ ॥

कार्यः शि रो मु खोरस्थो विनियोगेऽञ्जलिर्धैः ॥

NŚ. पताकाभ्यां तु हस्ताभ्यां संश्लेषादञ्जलिः स्मृतः ।

दे व ता नां गु रु णां च मित्राणां चा भि वा द ने ॥ १२२ ॥

देवतानां शि र स्थस्तु गुरुणामा स्थ-संस्थितः ।

वक्षःस्थश्चैव मित्राणां स्त्रीणां कार्यो यथेप्सितः ॥ १२३ ॥

कपोत— AD. कपोतोऽसौ करो यत्र क्षिष्टाऽऽमूलाप्रपाद्वर्कः ॥ १७७ ॥
प्र णा मे गु रु स म्भा पे विनयाङ्गीकृतेष्वयम् ॥

NS. उभाभ्यामापे हस्ताभ्यामन्योन्यं पार्श्वसंग्रहात् ।
हस्तः कपोतको नाम कर्म चास्य निबोधत ॥ १२४ ॥
एषोऽमिनयाभिगमे प्र णा म क र णे गु रो श्च सं भा पे ।
शीते भये च कार्यो वक्षःस्थः कल्पितः स्त्रीभिः ॥ १२५ ॥
अयमेवाङ्गुलिपरिघृष्यमाणमुक्तस्तु खिन्नवाक्येषु ।
एतावदिति(च) कार्यो भेदाङ्गी(नेदानीं) कृत्यमिति वाथ(चार्यैः) ॥ १२६ ॥

कर्कट— AD. अन्योन्यस्यान्तरे यत्राङ्गुल्यो निःसृत्य हस्तयोः ॥ १७८ ॥
अन्तर्बहिर्वां वर्तन्ते कर्कटः सोऽभिधीयते ।
समूहागमने तुन्ददर्शने शङ्ख पू र णे ॥ १७९ ॥
अङ्गानां मोदने शाखोन्नमने च नियुज्यते ।

NS. अङ्गुल्यो यस्य हस्तस्य अन्योन्यान्तरनिःसृताः ।
स कर्कट इति ज्ञेयः करः कर्म च वक्ष्यते ॥ १२७ ॥
एष मदनाङ्गमदैः सप्तोत्थितविजम्भणे बृहद्देहे ।
हनुधारणे च योज्यः शङ्ख ग्र ह णे च तत्त्वज्ञैः ॥ १२८ ॥

स्वस्तिक— AD. पताकयोः सन्निवृत्तः करयोर्मणिबन्धयोः ॥ १८० ॥
संयोगेन स्वस्तिकाख्यो मकरे विनियुज्यते ॥

NS. मणिबन्धनविन्यस्तावरालौ वर्धमानकौ ।
उत्तानौ वामपार्श्वस्थौ स्वस्तिकः परिकीर्तितः ॥ १२९ ॥
स्वस्तिकविच्युतिकरणाद् दिशो घनाः खं वनं समुद्राश्च ।
ऋतवो मही तथान्यद् विस्तीर्णं चाभिनेयं स्यात् ॥

डोला— AD. पताक ऊरुदेशस्थे डोलाहस्तोऽयमिष्यते ॥ १८१ ॥
नाट्यारम्भे प्रयोक्तव्य इति नाट्यविदो विदुः ।

दोल— NS. अंसौ प्रशिथिलौ मुक्तौ पताकौ प्रविलम्बितौ ।
यदा भवेतां करणे स दोल इति संज्ञितः ॥ १३८ ॥

संभ्रमविषादमूर्च्छितमदाभिघाते तथैव चाऽऽवेगे ।
व्याधिप्लुते च शस्त्रक्षते च कार्योऽभिनययोगः ॥ १३९ ॥

पुष्पपुट— AD. संश्लिष्टकरयोः सर्पशीर्षः पुष्पपुटः करः ॥ १८२ ॥
नीराजनविधौ चारिफलादिग्रहणेऽपि च ।
संध्यायामर्घ्यदाने च मन्त्रपुष्पे च युज्यते ॥ १८३ ॥

NS. यस्तु सर्पशिराः प्रोक्तस्तस्याङ्गुलिनिरन्तरः ।
द्वितीयः पार्श्वसंश्लिष्टः स तु पुष्पपुटः स्मृतः ॥ १४० ॥
धान्यफलपुष्पसदृशान्यनेन नानाविधानि युक्तानि ।
ग्राहा(ह्या)ण्युपनेयानि च तोयानयनापनयनं च ॥ १४१ ॥

[उत्सङ्ग— AD. अन्योन्यबाहुदेशस्थौ मृगशीर्षकरौ यदि ।
उत्सङ्गहस्तः स ज्ञेयो भरतागमवेदिभिः ॥ १८४ ॥
आलिङ्गने च लज्जायामङ्गदादिप्रदर्शने ।
बालानां शिक्षणे चायमुत्सङ्गो युज्यते करः ॥ १८५ ॥

NS. अरालौ विपर्यस्तावुत्तानौ वर्धमानकौ ।
उत्सङ्ग इति विज्ञेयः कार्यः सिंहावलोकिते ॥ १३२ ॥

कटकावर्धन— AD. कटकामुखयोः पाण्योः स्वस्तिको मणिबन्धयोः ।
कटकावर्धनाख्यः स्यादिति नाट्यविदो विदुः ॥ १८७ ॥
पट्टाभिषेके पूजायां विवाहादिषु युज्यते ।

कटकावर्धमानक—NS. कटकः कटकैर्न्यस्तः कटकावर्धमानकः ।
शृङ्गारार्थेषु योक्तव्यः प्रमाणकरणे तथा ॥ १३१ ॥
(कुमुदोत्पलवृन्तेषु कर्तव्यः श्रोत्रधारणे)

As a result of the comparison of the combined-hand gestures named similarly in the two works, we have the following facts :

1. The following gestures in both the works have substantially the same definitions, and their applications also agree mutually to a great extent :

Añjali, Kapota, Karkata and Puspaputa.

2. The gesture named *Puspaputa* is almost similarly defined in both the works,

3. The remaining three gestures are differently defined and applied in the two works.

(c) *Nṛtta-hastas*. According to the NŚ. (Ch. IX. 173ff.), they are twenty-seven in number and different from the single-hand and combined-hand gestures. But their number in the AD., is thirteen and they are not anything different from the single or combined-hand gestures; for, six of them (*Patāka*, *Tripatāka*, *Śikhara*, *Kapittha*, *Alapaḥma* and *Ilamsāsyā*) are the same as the single-hand gestures of the same name and the remaining seven (*Añjali*, *Scastika*, *Dolā*, *Kaṭakā-varaḥana*, *Śakaṭa*, *Pāśa* and *Kilaka*) are the same as the combined-hand gestures of the same name. Thus, whatever might be the number of gestures in each group, the total number of hand-gestures are sixty-four according to the NŚ., and fifty-one according to the AD.

(v) *Cārīs*. According to the NŚ. *cārīs*¹ are thirty-two in number and are divided into two classes: (a) earthly (*bhauṃa*) and (b) heavenly (*ākāśagāṃvī*). But the AD., has only eight *cārīs* and they constitute only one class by themselves. The two works have no name common in their *cārīs*.

(vi) *Mandalas*. According to the NŚ., *maṇḍalas*² are twenty in number and are divided into two classes: (a) earthly (*bhauṃa*) and (b) heavenly (*ākāśika*), but the AD., gives only ten of them and does not classify them at all. The two works have no common names in their *mandalas*.

15. THE ABHINAYADARPAṆA AND THE BHARATĀRṆAVA: Both these works are ascribed to Nandi-keśvara, and the authors of the two works may be identical. The tradition recorded in the opening verses of the text used for the MG., says that the AD. (*vide* notes on sl. 1), is an abridgement of the BhA. But nothing like this is to be found in any of the five manuscripts collated for the present edition. Hence in the

1. See NŚ. XI. 1ff.

2. See NŚ. XI. 4.

beginning we disbelieved it. However, being informed that a manuscript named the BhA., exists in the Library of Bhandarkar Oriental Institute, Poona, we procured a loan of it for placing our conclusion on a surer basis. This led to a thorough examination of the same work, which treats of *abhīnaya* as well as *nṛtya*. And the following are the results :

The Poona MS., of the so-called BhA., which we have called P. (*vide* p. xix.) appears, on the following grounds, to be a different work or at best a recasting of the old work of the same name.

(i) In the body of the work occurs the śloka—

आलापचारां(रीं) वक्ष्येहं देशीपद्धतिमाश्रिताम् ।

भरतार्णवमामन्थ्य दधामिच समुद्धृतम् ॥ (f. 4)¹

From this it appears that the work frankly draws its material from the BhA. ; but the word *Bharatārṇava* here may be explained away as meaning ‘the ocean of the so-called Bharata’s *śāstra*’.

(ii) At the beginning of its treatment of *lāsya*, which according to it is of seven kinds, it gives a superscription as *nandibharatokta sapta-lāsya-lakṣaṇam*(f.7). This probably points to the nature of the work as a compilation which depended on Nandikeśvara as well as the so-called Bharata i.e., his *śāstra*.

(iii) In treating of certain kinds of *tāṇḍavas* this work has the following śloka—

वक्ष्ये निकुञ्जितादीनां ताण्डवानां यथाक्रमम् ।

मतान्तरं समालोक्य लक्षणं पूर्वसम्मतम् ॥ (f. 9)

This may be said to point to the fact that this work, different from the so-called BhA., is a compilation from various sources.

(iv) At the beginning of its chapter on miscellaneous hand-gestures it has the superscription *nandibharatokta saṃkīrṇāṭhyāyah*

1. Folia cited in this quotation and the following five refer to P. or the Poona MS. of the so-called BhA. (*see* p. xix.).

(f. 34). This also adds to one's doubt as to the so-called BhA., being the original work of Nandikeśvara and shows that it is a compilation which depended on his work as well as that of the so-called Bharata.

(v) At the end of the chapter referred to in (iv) it writes 'भरतार्थचन्द्रिकायां भूधरराजद्विचितायाम् । नानार्थमुद्रहस्तो छमते बहुविधोऽस्ति तत्र संक्षिप्तम् ॥' and the colophon, which follows this, is 'इति श्रीनन्दिकेश्वर-विरचितपार्वतीप्रयुक्तभरतार्थचन्द्रिका (यां ?) नानार्थप्रकरणं समाप्तमासीत्' (f. 42).

Read together with the superscription (*nandibharatokta sam-
kṛṇṇāḍhyāyah*) at the head of this section, the above colophon offers a puzzle and again adds to our doubt as to the so-called BhA., being identical with Nandikeśvara's work of the same name. It may be altogether a different work of the name of the *Bharatārtha-candrikā* depending on Nandikeśvara as well as the so-called Bharata for its material.

(vi) The colophon at the end of its chapter on *saṃyuta-hastas* runs as इति नन्दिकेश्वरविरचिते भरतार्णवे छमतिबोधके संयुतहस्तप्रकरणं नाम द्वितीयोऽध्यायः.

This, however, gives the name of the work as the BhA. The discoverer of the MS., it is sure, depended on this only in labelling the work as the BhA. These various ways of describing the work probably shows it to be something other than the original work of Nandikeśvara.

P. resembles to a great extent the AD., in its treatment of hand gestures of the first two kinds (*asaṃyuta* and *saṃyuta-hastas*). The number of *asaṃyuta-hastas* (single-hand gestures) is twenty-eight in the AD., whereas their number is twenty-seven in the P. Of these, twenty-six gestures have similar definition and description in both the works. The number of *saṃyuta-hastas* (combined-hand gestures) in the AD., is twenty-three while in the P. their number is sixteen. Of these, seven have common names in the two works, and the definition and application of six only have a substantial agreement in the both.

But the treatment of *nṛtta-hastas* in the P., is different from that of the AD. Unlike the AD., the P. describes a new set of hand-gestures called *nṛtta-hastas*. In this matter the latter work bears resemblance to the extant NŚ., (*vide* p. lxi). The number of *nṛtta-hastas* are sixteen in the P., whereas their number is no less than twenty-seven in the NŚ. Of these, twelve common names are found in both the works but their definitions and applications differ¹.

16. THE ABHINAYADARPAṆA AND THE SAṂ-GĪTARATNĀKARA. The SR., being evidently a work posterior in date to the AD., it is not necessary to compare the two. It goes without saying that SR., which was compiled from various sources such as the NŚ. and AD., has treated gestures etc., more elaborately (*vide* Ch. VII. of SR.). But it should be mentioned that the author of the SR., has from time to time retained the very language of the source-books. The following is a table showing the passages quoted from the AD., in the SR. (Ch. VII) :

AD.		SR.	AD.		SR.
1 ^a	...	1	58(i)	...	55(i)
2-12(i)	...	4-12	58(ii)	...	56(ii)
12(ii)-14	...	14(ii)-16	61(ii)	...	72(i)
38(ii)-39(i)	...	21	62(i)	...	72(ii)
39(ii)-40(i)	...	22	100(ii)	...	111(i)
40(ii)	...	23	135(i)	...	145(i)
42(ii)-43(i)	...	40	176(i)-177(ii)	...	187
43(ii)-44	...	41	178(i)	...	189(ii)
45(ii)-46(i)	...	42	178(ii)	...	190(i)
46(ii)-47(i)	...	43	179(i)	...	190(ii)
56(i)	...	75(ii)			

1. See the treatment of the *nṛtta-hastas* in the NŚ. (Ch. 173ff.)

2. Numerals refer to no. of verses ; and (i) and (ii) indicate respectively the first and the second half of the verses.

Besides the above, the SR., in other cases too bear clear evidence of an influence of the AD.

17. THE STYLE AND METHOD OF TREATMENT OF THE AD. The present work is written in a simple style. It is even simpler than the chapters which the NŚ., devoted to *uṛtta* and *abhinaya*. There are some grammatical anomalies¹ and stock phrases like *kṛtitaḥ pūrvasāribhikḥ, ucyate nātyakovidaiḥ, proktaḥ uṛtya-karmavīśāradaiḥ* are very often used for filling up the verse i.e., for *pāḍapūraṇa*.

Nandikeśvara's method of treatment in the AD., is analytical. He considers the gestures of different limbs separately, though in actual *abhinaya* some of the limbs cannot have independent movement². And moreover the gesture of one single limb is never used, except for a short time, to the exclusion of the rest. In the NŚ., the synthetic method has been combined with the analytical one. For, in it we find not only the enumeration of the gestures of different limbs but also their combination in the form of *karaṇas* and *aṅgahāras*.³

18. THE AUTHOR OF THE WORK. It is almost impossible to say anything with certainty about the life and times of Nandikeśvara, the reputed author of the AD. This name has been found not only in connexion with *abhinaya* but also in relation to works on various other subjects, such as, Tāla, Rasa, Yoga, Tantra, Kāma-śāstra, Pūrva-Mimāṃsā and Liṅgāyet Saivism. The three works named *Tāla-lakṣaṇa*⁴, *Tā'ālī-lakṣaṇa* and *Tālābhinayalakṣaṇa* have been ascribed to N. Rājaśekhara in his *Kāvya-mīmāṃsā* cites one N., as a writer on Rasa. There is a work named *Yoga-tārāvalī*⁵ from the hands of one N. The

1. See notes on ślokas 31 and 34.

2. See śls. 89-90 of the AD.

3. See NŚ. IV. 30-33, 59.

4. Burnell's A Classified Index to the Skt. Mss. in the Palace Library, Tanjore, p. 45 ; S. K. De *op. cit* p. 25.

5. Triennial Catalogue of Manuscripts collected for the Govt. Oriental Mss. Library, Madras (TCM.) vol IV, and (nos. 3308 b and V 4403 c).

*Nandikeśvara-tilaka*¹ has N. frankly as its eponymous author. The *Pañcasāyaka* mentions this name as a writer on the Kāmaśāstra, and Vātsyāyana, too, in his *sūtra* refers to one Nandi whom Aufrecht is inclined to identify with N. The *Prabhākara-vijaya*² a Pūrva-Mīmāṃsā work has also one N., as its author. Besides this, the author of the *Līṅgadhāraṇa-candrikā*³ a work on Liṅgāyet Saivism is N. Surely we cannot see a single person in all these Nandikeśvaras. But it is probable that N., in connexion with *tāla*, and *abhinaya* was a single person, and as such was different from the writers on Yoga, Tantra and Pūrva-Mīmāṃsā.

The testimony of Śārngadeva, the author of the SR., which quotes passages from the AD., seems to corroborate the first part of the above view ; for, according to him N. was an authority on *saṃgīta*, that is, he made some contribution to the art which includes *tāla* and *abhinaya*. It is difficult to say whether N., the writer on *ars amatoria* was identical with the writer on *saṃgīta* of the same name. But if the Chapter XXII of the NŚ., dealing with erotical topics can be considered an integral part of the original work one can say that the identity of the two authors is not at all improbable. However, any decision on the point being very uncertain we shall consider here N., merely as a writer on *saṃgīta*, and as such he was a mortal human being and not the god of the same name, with whom popular imagination in course of time tended to identify him. He might, however, have been a follower of Śiva. The problem how or why he came to be regarded as a deity is rather a difficult one ; but it may be given one explanation. To persons who came long after a teacher, who established a tradition, or organised a religious sect, the latter was something like a superhuman personality. Hence they gradually discovered in him a semi-divine or divine being and created appropriate legends to substantiate that character. In the case of N..

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1. TCM. vol. III Pt. I pp. (no. 2595).
 2. TCM. vol. IV. Pt. I. p. 4909.
 3. TCM. vol. IV. Pt. I. (no. 3433).

the process was probably facilitated because the *Puranic* N., was associated with Śiva who was so much in love with dance and *nāṭya*.

An account of the *Līṅgapurāṇa* shows that Nandikeśvara the attendant of Śiva¹ was originally a mortal—the son of a blind woman named Śilāda² who prayed to gods for an immortal son and was given by Śiva a son named Nandi. This Nandi came afterward to be known as Nandikeśvara and was immortalized by Śiva as the chief of his *gaṇas*.

Mm. Ramakrishna Kavi identifies Nandin or Nandikeśvara with Taṇḍu. According to him N. was the author of *Nandiśvara-saṃhitā*, the whole of which work is extinct now except a chapter on histrionics³, and this chapter on histrionics is probably the AD. In the absence of sufficient proof in support of this statement we may consider this as a mere suggestion based on similarity of names.

19. THE PLACE OF NANDIKEŚVARA. The god named Nandikeśvara being popular in some parts of the Southern India, our author of the same name seems to have been an inhabitant of that part of the country.

20. THE TIME OF NANDIKEŚVARA. If the suggestion of Mm. Ramakrishna Kavi who identifies N. with the author of *Nandiśvara-saṃhitā*, can be accepted, a guess may be made about the date of our author. For, N. is quoted by Mataṅga, a writer on *saṃgīta*, and may probably be anterior to the latter by nearly a century. The date of Mataṅga can be roughly fixed

1. Gopinath Rao, *Elements of Hindu Iconography*, Vol. II. part I p. 455-459.

2. Has the Śilāda any connexion with Śilālin meaning 'naṭa' Śilālin = Śilāla + in, and (?) Śilāla < *Śilāla < *Śilāḍa < Śilāda.

3. The Quarterly Journal of the Andhra Hist. Research Society—Vol. III. pp. 25-26. *Nandiśvara-saṃhitā* like the *Manu-saṃhitā* may have been the work of an author other than Nandikeśvara.

for, he is mentioned in the Tamil work named *Silappadikarana* which has been assigned to the 4th century A.C. Hence, Mataṅga who was more or less a century earlier than the writer of the Tamil work, can be placed in the third century¹. This gives the date of N., who was perhaps a century earlier than Mataṅga, as the second century A.C.

21. THE ANTIQUITY OF THE WORK. The AD. is said to be an abridgement of the BhA., of the exact nature of which we practically know nothing. And besides this there is the *Nandīśvara-saṃhitā* which probably claims the AD., as one of its chapter. Hence, the work in the present state of our knowledge cannot be placed as early as the 200 A.C., the probable time for N.

Lack of sufficient materials has made the determination of the date of the AD., a very difficult problem of the history of the NŚ. literature. We shall, however, attempt to give below our reasons for a tentative date on the basis of available materials.

The lower limit to the date is to be had from the SR., a work written between 1210 A.C. and 1247 A.C.²

There are passages common to the AD. and the SR.³ The fact that the SR., mentioned the name of N. as one of the authorities on *saṃgīta* gives one occasion to presume that Śārṅgadeva the author of the SR., knew works like the AD., *Tālābhinaya-lakṣaṇa*, *Tālalakṣaṇa* or *Tālā'ilalakṣaṇa*, and *Bharatārṇava* ascribed to N., and quoted from some of them. Hence, in the present case SR. appears to be the borrower from the AD. The opposite possibility seems to be non-existent on the following grounds.

It has been shown above that the treatment of gestures in the NŚ., are partially different from the AD. and more elaborate.

1. *Ibid* p. 24.

2. Preface (p. 3) of the Ānandāśrama ed. of the SR.

3. They have been pointed out before in p. lxix

And the treatment of these in the SR. is more or less in conformity with that of the NŚ., though the former has made its classification more elaborate. Thus in their treatment of gestures the AD. and SR. may be said to have slight agreement. But SR., in its treatment of *cāris*, *sthānas* (or *sthānakas*) and *maṇḍalas* are quite different from that of the AD., which is less elaborate or, in other words, less developed. In view of these facts it does not appear probable that a work partially compiled from a later treatise like the SR., will be passed off in the name of an ancient master like N., whom the author of the SR. (ch. I. 17), had to recognize as one of the authorities.

To ascertain the upper limit to the date of the AD., is, however, a comparatively difficult task. The only light which we may have in this matter is from the NŚ., which also treats of gestures in its chapters VIII-XII. As we have noticed before, the treatment of the gestures of head and hand in the NŚ., bears some resemblance to that of the AD. Now, what may be the reason of such a resemblance? An attempt to answer this question suggests the three following alternatives :

1. the AD. is indebted to the NŚ., or
2. the NŚ. is indebted to the AD., or
3. these two works are indebted to a common source.

For convenience' sake, let us discuss the first two of the alternatives together. It appears, on the following grounds, that the AD. has not borrowed things from the NŚ.

(a) The classification of the gestures of head and hand in the NŚ., is more developed than that of the AD.

(b) Instances in which these gestures can be used are also more numerous in the NŚ.

One, however, cannot be sure on this point. Though the general tendency of such things are towards development, it will be nothing extraordinary if one assumes that the AD. might be the abridgement of an over-elaborated treatise. . . Indeed

there is a story that the AD. is an abridgement of the BhA., the exact nature of which we do not know. So there may be a chance that the AD. might be the borrower in this case. But the BhA. has been ascribed to N. himself, and, besides this, there exists some dissimilarity in the two works as regards the application of the gestures which have substantially identical definitions. Besides this, the two works at times follow separate traditions of their own. (*vile.* p. lx and notes on śl. 15 and 35.) These two facts taken together makes one highly sceptic about the existence of such a possibility. This brings us to the second alternative, viz., the possibility of the NŚ., being the borrower. The comparative elaboration of the classification of head and hand gestures probably points to such a direction. The difference in the application of the common gestures may again be cited here to the detriment of this theory. But one may explain away this difficulty by suggesting that the NŚ., being a later work improved upon the things borrowed. This improvement can be noticed not only in an increase of the number and variety of gestures but also in the modification of the application of certain gestures which such an increase entailed. Instances of such improvement made on things, borrowed from earlier works, are not rare in the later Sanskrit literature. For example, the SR., which is unquestionably a work later than the NŚ., has closely followed the NŚ., in its section on gestures, but at the same time it has added to the number of gestures given in the latter work, and has modified the uses of some of them. A study of the development of the number and variety of *alaṃkāras* will also reveal the same fact. The four *alaṃkāras* of the NŚ., increased in some of the latter-day treatises on Sanskrit poetics to almost four dozen. The increase of the number of *nāyakas* which was four according to the NŚ., to sixteen in the *Daśarūpa* is also another fact of the same nature.

The above explanation gives us room for presumption that the source of the AD. might be earlier than the extant NŚ., at least its chapters VIII and IX. And it cannot be said that there is no chance of this NŚ. being a borrower from the work of N. Indeed

we have something like an evidence of this borrowing of the NŚ., (from the Nandin's work) in the shape of the colophon at the end of the Kāvya-mālā edition of the NŚ., which reads as '*saṃāpta-ścāyaṃ(?) nandibharatasamgītastakam*'. This colophon which has puzzled more than one scholar¹ may be said to record the tradition about the make-up of the extant redaction of the NŚ., which possibly incorporates and amplifies Nandikeśvara's original work as well as some earlier *Nāṭyaśāstra*. But as in the present state of our knowledge we do not know anything about either the original work of N., or the supposed earlier NŚ., the probability of AD. and the NŚ., borrowing from a common source comes to the foreground.

Such being the case we cannot give any precise idea about the upper limit to the date of the AD. But in spite of this the work does not seem to be quite recent. The treatment of the ten Avatāras of Viṣṇu made in the AD., probably points to this direction. In its enumeration of the Avatāras this work omits the name of Buddha and gives Kṛṣṇa's name in its stead. This omission may be explained as an anti-Buddhistic bias of the author. But considering the fact that the Hindus raised the Buddha to an Avatāra and respectfully mentioned him in works belonging to later ages, the theory of an anti-Buddhistic bias becomes weak. That the AD. put the name of Kṛṣṇa in the place of the Buddha in its enumeration of the ten Avatāras allows one to presume that the work might have been written in an age when the Buddha was still outside the Hindu pantheon. In the *Matsya-purāṇa* (47-247) and the *Bhāgavata-purāṇa* (1.3.24)², is mentioned for the first time the Buddha

1. Some have taken this colophon together with chapters (of the NŚ.) on *gīta* and *vādyā* only and not with the entire work. Probably due to a wrong impression that *samgīta* means only 'music' they did not venture to connect the colophon with the whole of the NŚ.—a work on *Samgīta* which is made of the three things: *gīta*, *vādyā* and *nṛtya*.

2. Hemchandra Raychaudhuri, *Materials for the Study of the Early History of the Vaishnava Sect*. Calcutta, 1920, page. 105.

as one of the ten Avatāras of Viṣṇu. The lower limit to the date of the *Matsya-purāṇa* is the sixth century A.C., while the *Bhāgavata-purāṇa* is probably of a later date. Thus one may be tempted to fix the upper limit to the date of the AD. as the fifth century of the Christian era. But as we do not have any definite knowledge about the evolution of the Avatāra theory through different ages it would not be worth while to make any such statement.

Now, to sum up our investigation about the dates of the AD., we may say that the work surely existed at the beginning of the thirteenth century, and it may have existed even a few centuries earlier. But its existence (in the present form) before fifth century is doubtful, though the kernel of the work may go back to a more remote period still.

नन्दिकेश्वरविरचितम्
अभिनयदर्पणम्
[मूलम्]

नन्दिकेश्वरविरचितम्

अभिनयदर्पणम्

[नमस्क्रिया]

आङ्गिकं भुवनं यस्य वाचिकं सर्ववाङ्मयम् ।
आहार्यं चन्द्रतारादि तं नुमः सात्त्विकं शिवम् ॥ १ ॥

[नाट्योत्पत्तिः]

नाट्यवेदं ददौ पूर्वं भरताय चतुर्मुखः ।
ततश्च भरतः सार्धं गन्धर्वाप्सरसां गणैः ॥ २ ॥
नाट्यं नृत्तं तथा नृत्यमग्रे शम्भोः प्रयुक्तवान् ।
प्रयोगमुद्धतं स्मृत्वा स्वप्रयुक्तं ततो हरः ॥ ३ ॥
तण्डुना स्वगणाग्रण्या भरताय न्यदीदिशत् ।
लास्यमस्याग्रतः प्रीत्या पार्वत्या समदीदिशत् ॥ ४ ॥
बुद्ध्वाऽथ ताण्डवं तण्डोर्मर्त्येभ्यो मुनयोऽवदन् ।
पार्वतां त्वनुशास्ति स्म लास्यं बाणात्मजामुषाम् ॥ ५ ॥
तथा द्वारवतीगोप्यस्ताभिः सौराष्ट्रयोषितः ।
ताभिस्तु तत्तद्देशीयास्तदशिष्यन्त योषितः ॥ ६ ॥
एवं परम्पराप्राप्तमेतल्लोके प्रतिष्ठितम् ।

[नाट्यप्रशंसा]

ऋग्यजुःसामवेदेभ्यो वेदाच्चाथर्वणः क्रमात् ॥ ७ ॥

पाठ्यं चाभिनयं गीतं रसान् संगृह्य पद्मजः ।
 व्यरीरचच्छास्त्रमिदं धर्मकामार्थमोक्षदम् ॥ ८ ॥
 कीर्त्तिप्रागल्भ्यसौभाग्यवैदग्ध्यानां प्रवर्धनम् ।
 औदार्यस्थैर्यधैर्याणां विलासस्य च कारणम् ॥ ९ ॥
 दुःखार्तिशोकनिर्वेदखेदविच्छेदकारणम् ।
 अपि ब्रह्मपरानन्दादिदमभ्यधिकं मतम् ॥ १० ॥
 जहार नारदादीनां चित्तानि कथमन्यथा ।

[नटनभेदाः]

एतच्चतुर्विधोपेतं नटनं त्रिविधं स्मृतम् ॥ ११ ॥
 नाट्यं नृत्यं नृत्तमिति मुनिभिर्भरतादिभिः ।

[नटनप्रयोगकालः]

द्रष्टव्ये नाट्यनृत्ये च पर्वकाले विशेषतः ॥ १२ ॥
 नृत्तं त्वत्र नरेन्द्राणामभिषेके महोत्सवे ।
 यात्रायां देवयात्रायां विवाहे प्रियसङ्गमे ॥ १३ ॥
 नगराणामगाराणां प्रवेशे पुत्रजन्मनि ।
 शुभार्थिभिः प्रयोक्तव्यं माङ्गल्यं सर्वकर्मसु ॥ १४ ॥

[नाट्यम्]

नाट्यं तन्नाटकं चैव पूज्यं पूर्वकथायुतम् ।

[नृत्तम्]

भावाभिनयहीनं तु नृत्तमित्यभिधीयते ॥ १५ ॥

[नृत्यम्]

रसभावव्यञ्जनादियुक्तं नृत्यमितीर्यते ।

एतन्नृत्यं महाराजसभायां कल्पयेत् सदा ॥ १६ ॥

अभिनयदर्पणम्

सभापतिलक्षणम्

श्रीमान् धीमान् विवेकी वितरणनिपुणो गानविद्याप्रवीणः
सर्वज्ञः कीर्तिशाली सरसगुणयुतो हावभावेष्वभिज्ञः ।
मातृसर्वद्वेषहीनः प्रकृतिहितसदाचारशीलो दयालु-
धीरो दान्तः कलावानभिनयचतुरोऽसौ सभानायकः स्यात् ॥१७॥

मन्त्रिलक्षणम्

मेधासुस्थिरभाषणगुणपराः श्रीमद्यशोलम्पटा
भावज्ञा गुणदोषभेदनिपुणाः शृङ्गारलीलायुताः ।
मध्यस्था नयकोविदाः सहृदयाः सत्पण्डिता भान्ति ते
भाषाभेदविचक्षणाः सुकवयो य[अ]स्य प्रभोर्मन्त्रिणः ॥१८॥

सभालक्षणम्

सभाकल्पतरुर्भाति वेदशाखोपजीवितः ।
शास्त्रपुष्पसमाकीर्णो विद्वद्भ्रमरशोभितः ॥ १९ ॥

[सभारचना]

एवंविधः सभानाथः प्राङ्मुखो निविशेन्मुदा ।
वर्तेरन् पार्श्वयोस्तस्य कविमन्त्रिसुहृज्जनाः ॥ २० ॥
तदग्रे नटनं कुर्यात् तत् स्थलं रङ्ग उच्यते ।
रङ्गमध्ये स्थिते पाले तत्समीपे नटोत्तमः ॥ २१ ॥
दक्षिणे तालधारी च पार्श्वद्वन्द्वे मृदङ्गकौ ।
तयोर्मध्ये गीतकारी श्रुतिकारस्तदन्तिके ॥ २२ ॥
एवं तिष्ठेत् क्रमेणैव नाट्यादौ रङ्गमण्डली ।

पात्रलक्षणम्

तन्वी रूपवती श्यामा पीनोन्नतपयोधरा ॥ २३ ॥

प्रगल्भा सरसा कान्ता कुशला ग्रहमोक्षयोः ।
 विशाललोचना गीतवाद्यतालानुवर्तिनी ॥ २४ ॥
 परार्ध्यभूषासम्पन्ना प्रसन्नमुखपङ्कजा ।
 एवंविधगुणोपेता नर्तकी समुदीरिता ॥ २५ ॥

वर्जनीयपात्राणि

पुष्पाक्षी केशहीना च स्थूलोष्ठी लम्बितस्तनो ।
 अतिस्थूलाप्यतिकृशा अत्युच्चाप्यतिवामना ॥ २६ ॥
 कुब्जा च स्वरहीना च दशैता नाट्यवर्जिताः ।

पात्रस्य प्राणाः

जवः स्थिरत्वं रेखा च भ्रमरीदृष्टिरश्रमः ॥ २७ ॥
 मेधा श्रद्धा वचो गीतं पात्रप्राणा दश स्मृताः ।
 एवंविधेन पात्रेण नृत्यं कार्यं विधानतः ॥ २८ ॥

[किङ्किणीलक्षणम्]

सुस्वराश्च सुरूपाश्च सूक्ष्मा नक्षत्रदेवताः(?) ।
 किङ्किण्यः कांस्यरचिता एकैकाङ्गुलिकान्तरम् ॥ २९ ॥
 बन्धीयान्नीलसूत्रेण ग्रन्थिभिश्च दृढं पुनः ।
 शतद्वयं शतं चापि पादयोर्नाट्यकारिणी ॥ ३० ॥

प्रार्थनादिकम्

विघ्नेशं मुरजाधिपं च गगनं स्तुत्वा मह। प्राययत्
 तत्तद्वाद्यकदम्बकस्य विधिना पूजाविधामानयेत् ।
 आलप्यातिमनोहरान् बहुविधीन् संपाद्य भूयस्तथा
 गुर्वाज्ञामवलम्ब्य पात्रमुचितं शृङ्गारमेवारभेत् ॥ ३१ ॥

रङ्गाधिदेवतास्तुतिः

भरतकुलभाग्यकलिके भावरसानन्दपरिणताकारे ।
जगदेकमोहनकले जय जय रङ्गाधिदेवते देवि ॥ ३२ ॥

[पुष्पाञ्जलिः]

विघ्नानां नाशनं कर्तुं भूतानां रक्षणाय च ।
देवानां तुष्टये चापि प्रेक्षकाणां विभूतये ॥ ३३ ॥
श्रेयसे नायकस्यात्र पात्रसंरक्षणाय च ।
आचार्यशिक्षासिद्धयर्थं पुष्पाञ्जलिमथारभेत् ॥ ३४ ॥

[नाट्यक्रमः]

एवं कृत्वा पूर्वरङ्गं नृत्यं कार्यं ततः परम् ।
नृत्यं गीताभिनयनभावतालयुतं भवेत् ॥ ३५ ॥
आस्येनालम्बयेद्गीतं हस्तेनार्थं प्रदर्शयेत् ।
चक्षुर्भ्यां दर्शयेद्भावं पादाभ्यां तालमादिशेत् ॥ ३६ ॥
यतो हस्तस्ततो दृष्टिर्यतो दृष्टिस्ततो मनः ।
यतो मनस्ततो भावो यतो भावस्ततो रसः ॥ ३७ ॥

[अभिनयः]

तत्र त्वभिनयस्यैव प्राधान्यमिति कथ्यते ।
आङ्गिको वाचिकस्तद्वदाहार्यः सात्त्विकोऽपरः ॥ ३८ ॥
चतुर्धाभिनयस्-

[आङ्गिकाभिनयः]

तत्र आङ्गिकोऽङ्गैर्निदर्शितः ।

[वाचिकाभिनयः]

वाचा विरचितः काव्यनाटकादिषु वाचिकः ॥ ३९ ॥

अभिनयदर्पणम्

[आहार्याभिनयः]

आहार्यो हारकेयूरवेषादिभिरलंकृतिः ।

[सात्त्विकाभिनयः]

सात्त्विकः सात्त्विकैर्भावैर्भावज्ञेन विभावितः ॥ ४० ॥

स्तम्भः स्वेदाम्बु रोमाञ्चः स्वरभङ्गोऽथ वेपथुः ॥

वैवर्ण्यमश्रु प्रलय इत्यष्टौ सात्त्विकाः स्मृताः ॥ ४१ ॥

[आङ्गिकाभिनयसाधनानि]

तत्राङ्गिकोऽङ्गप्रत्यङ्गोपाङ्गैस्त्वेधा प्रकाशतः ।

[अङ्गानि]

अङ्गान्यत्र शिरो हस्तौ वक्षः पार्श्वौ कटीतटौ ॥ ४२ ॥

पादाविति षडुक्तानि ग्रीवामप्यपरे जगुः ।

[प्रत्यङ्गानि]

प्रत्यङ्गान्यथ च स्कन्धौ बाहू पृष्ठं तथोदरम् ॥ ४३ ॥

ऊरू जङ्घे षडित्याहुरपरे मणिवन्धकौ ।

जानुनी कूर्परावेतत्त्रायमप्यधिकं जगुः ॥ ४४ ॥

ग्रीवा स्यादप्य्

[उपाङ्गानि]

उपाङ्गान्तु स्कन्ध एव जगुर्बुधाः ।

दृष्टिभ्रूपुटताराश्च कपोलौ नासिका हनू ॥ ४५ ॥

अधरो दशना जिह्वा चुबुकं वदनं तथा ।

उपाङ्गानि द्वादशैव शिरस्यङ्गान्तरेषु च ॥ ४६ ॥

पार्ष्णिगुल्फौ तथाङ्गल्यः करयोः पादयोस्तले ।

एतानि पूर्वशास्त्रानुसारेणोक्तानि वै मया ॥ ४७ ॥

नृत्यमात्रोपयोगीनि कथ्यन्ते लक्षणैः क्रमात् ।
अङ्गानां चलनादेव प्रत्यङ्गोपाङ्गयोरपि ॥ ४८ ॥
चलनं प्रभवेत्तस्मात् सर्वेषां नात्र लक्षणम् ।

शिरोभेदाः

सममुद्राहितमधोमुखमालोलितं धुतम् ॥ ४९ ॥
कम्पितं च परावृत्तमुत्क्षिप्तं परिवाहितम् ।
नवधा कथितं शीर्षं नाट्यशास्त्रविशारदैः ॥ ५० ॥

समशिरः

निश्चलं सममाख्यातं यन्नत्युन्नतिवर्जितम् ।

विनियोगः

नृत्यारम्भे जपादौ च गर्वप्रणयकोपयोः ॥ ५१ ॥
स्तम्भने निष्क्रियत्वे च समशीर्षमुदाहृतम् ।

उद्राहितशिरः

उद्राहितशिरो ज्ञेयमूर्ध्वभागोन्नताननम् ॥ ५२ ॥

विनियोगः

ध्वजे चन्द्रे च गगने पर्वते व्योमगामिषु ।
तुङ्गवस्तुनि संयोज्यमुद्राहितशिरो बुधैः ॥ ५३ ॥

अधोमुखशिरः

अधस्तान्नामंतं वक्तूमधोमुखमितीरितम् ।

विनियोगः

लज्जाखेदप्रणामेषु दुश्चिन्तामूर्च्छयोस्तथा ॥ ५४ ॥
अधःस्थितार्थनिर्देशे युज्यतेऽम्बुनि मज्जने ।

आलोलितशिरः

मण्डलाकारमुद्भ्रान्तमालोलितं शिरो भवेत् ॥ ५५ ॥

अभिनयदर्पणम्

विनियोगः

निद्रोद्वेगग्रहावेशमदमूर्च्छासु तन्मतम् ।

भ्रमणे विकटोद्दामहास्ये चालोलितं शिरः ॥ ५६ ॥

धुतशिरः

वामदक्षिणभागेषु चलितं तद्धुतं शिरः ।

विनियोगः

नास्तीति वचने भूयः पार्श्वदेशावलोकने ॥ ५७ ॥

जनाश्वासे विस्मये च विषादेऽनोप्सिते तथा ।

शीतार्ते ज्वरिते भीते सद्यःपीतासवे तथा ॥ ५८ ॥

युद्धे यत्ने निषेधादावमर्षे स्वाङ्गवीक्षणम् ।

पार्श्वाह्वाने च तस्योक्तः प्रयोगो भरतादिभिः ॥ ५९ ॥

स्तशिरः

ऊर्ध्वाधोभागचलितं तच्छिरः कम्पितं भवेत् ।

विनियोगः

रोषे तिष्ठेति वचने प्रश्ने संख्योपहृतयोः ॥ ६० ॥

आवाहने तर्जने च कम्पितं विनियुज्यते ।

परावृत्तशिरः

पराङ्मुखीकृतं शीर्षं परावृत्तमितारितम् ॥ ६१ ॥

विनियोगः

तत् कार्यं कोपलज्जादिकृते वक्त्रापसारणे ।

अनादरे कचे तूण्यां परावृत्तशिरो भवेत् ॥ ६२ ॥

उत्क्षिप्तशिरः

पार्श्वोर्ध्वभागचलितमुत्क्षिप्तं कथ्यते शिरः ।

विनियोगः

गृहाणागच्छेत्याद्यर्थसूचने परिपोषणे ॥ ६३ ॥

अङ्गीकारे प्रयोक्तव्यमुत्क्षिप्तं नाम शीर्षकम् ।

परिवाहितशिरः

पार्श्वयोश्चामरमिव ततं चेत् परिवाहितम् ॥ ६४ ॥

विनियोगः

मोहे च विरहे स्तोत्रे सन्तोषे चानुमोदने ।

विचारे च प्रयोक्तव्यं परिवाहितशीर्षकम् ॥ ६५ ॥

दृष्टिभेदाः

सममालोकितं साची प्रालोकितनिमीलिते ।

उल्लोकितानुवृत्ते च तथा चैवावलोकितम् ॥ ६६ ॥

इत्यष्टौ दृष्टिभेदाः स्युः कीर्तिताः पूर्वसूरिभिः ।

समदृष्टिः

वीक्षणं सुरनारीवत् सानन्दं समवीक्षणम् ॥ ६७ ॥

विनियोगः

नाट्यारम्भे तुलायां चाप्यन्यचिन्ताविनिश्चये ।

आश्चर्ये देवतारूपे समदृष्टिरुदाहृता ॥ ६८ ॥

आलोकितदृष्टिः

आलोकितं भवेदाशुभ्रमणं स्फुटवीक्षणम् ।

विनियोगः

कुलालचक्रभ्रमणे सर्ववस्तुप्रदर्शने ॥ ६९ ॥

याचूजायां च प्रयोक्तव्यमालोकितनिरीक्षणम् ।

साचीदृष्टिः

स्वस्थाने तिर्यगाकारमपाङ्गचलनं क्रमात् ॥ ७० ॥

साचीदृष्टिरिति ज्ञेया नाट्यशास्त्रविशारदैः ।

विनियोगः

इङ्गिते श्मश्रुसंस्पर्शे शरलक्ष्ये शुके स्मृतौ ॥ ७१ ॥
सूचनायां च कार्याणां नाट्ये साचीनिरीक्षणम् ।

प्रलोकितदृष्टिः

प्रलोकितं परिज्ञेयं चलनं पार्श्वभागयोः ॥ ७२ ॥

विनियोगः

उभयोः पार्श्वयोर्वस्तु निर्देशे च प्रसंजिते ।
चलने बुद्धिजाड्ये च प्रलोकितनिरीक्षणम् ॥ ७३ ॥

मीलितदृष्टिः

दृष्टेरर्धविकाशेन मीलिता दृष्टिरीरिता ।

विनियोगः

आशीविषे पारवश्ये जपे ध्याने नमस्कृतौ ॥ ७४ ॥
उन्मादे सूक्ष्मदृष्टौ च मीलिता दृष्टिरीरिता ।

उल्लोकितदृष्टिः

उल्लोकितमिति ज्ञेयमूर्ध्वभागे विलोकनम् ॥ ७५ ॥

विनियोगः

ध्वजाग्रे गोपुरे देवमण्डले पूर्वजन्मनि ।
औन्नत्ये चन्द्रिकादावप्युल्लोकितनिरीक्षणम् ॥ ७६ ॥

अनुवृत्तदृष्टिः

ऊर्ध्वाधो वीक्षणं वेगादनुवृत्तमितीरितम् ।

विनियोगः

कौपदृष्टौ प्रियामन्त्रे अनुवृत्तनिरीक्षणम् ॥ ७७ ॥

अवलोकितदृष्टिः

अधस्ताद्दर्शनं यत्तदवलोकितमुच्यते ।

विनियोगः

छायालोके विचारे च चर्चायां पठनश्रमे ॥ ७८ ॥

स्वाङ्गावलोकने यानेऽप्यवलोकितमुच्यते ।

ग्रीवाभेदाः

सुन्दरी च तिरश्चीना तथैव परिवर्तिता ॥ ७९ ॥

प्रकम्पिता च भावज्ञैर्ज्ञेया ग्रीवा चतुर्विधा ।

सुन्दरी ग्रीवा

तिर्यक्चञ्चलिता ग्रीवा सुन्दरीति निगद्यते ॥ ८० ॥

विनियोगः

स्नेहारम्भे तथा यत्ने सम्यगर्थे च विस्तृते ।

सरसत्वानुमोदे च सा ग्रीवा सुन्दरी मता ॥ ८१ ॥

तिरश्चीना ग्रीवा

पार्श्वयोरूर्ध्वभागे तु चलिता सर्पयानवत् ।

सा ग्रीवा तु तिरश्चीनेत्युच्यते नाट्यकोविदैः ॥ ८२ ॥

विनियोगः

खड्गश्रमे सर्पगत्यां तिरश्चीना प्रयुज्यते ।

परिवर्तितग्रीवा

सव्यापसव्यचलिता ग्रीवा यत्तार्धचन्द्रवत् ॥ ८३ ॥

सा हि नाट्यकलाभिज्ञैर्विज्ञेया परिवर्तिता ।

विनियोगः

शृङ्गारनटने कान्तकपोलद्वयचुम्बने ॥ ८४ ॥

नाट्यतन्त्रविचारज्ञैः प्रयोज्या परिवर्तिता ।

प्रकम्पितग्रीवा

पुरः पश्चात्प्रचलनात् कपोतीकण्ठकम्पवत् ॥ ८५ ॥
प्रकम्पितेति सा ग्रीवा नाट्यशास्त्रे प्रशस्यते ।

विनियोगः

गुष्मदस्मदिति प्रोक्ते देशीनाट्ये विशेषतः ॥ ८६ ॥
दोलायां मणिते चैव प्रयोक्तव्या प्रकम्पिता ।

हस्तभेदाः

अथेदानीन्तु हस्तानां लक्षणं प्रोच्यते मया ॥ ८७ ॥
असंयुताः संयुताश्च हस्तद्वेधा निरूपिता ।
तत्रासंयुतहस्तानामादौ लक्षणमुच्यते ॥ ८८ ॥

असंयुतहस्ताः

पताकस्त्रिपताकोऽर्धपताकः कर्तरीमुखः ।
मयूराख्योऽर्धचन्द्रश्च अरालः शुकतुण्डकः ॥ ८९ ॥
मुष्टिश्च शिखराख्यश्च कपित्थः कटकामुखः ।
सूची चन्द्रकला पद्मकोशः सर्पशिरस्तथा ॥ ९० ॥
मृगशीर्षः सिंहमुखः कांगुलश्चालपद्मकः ।
चतुरो भ्रमरश्चैव हंसास्यो हंसपद्मकः ॥ ९१ ॥
सन्दंशो मुकुलश्चैव ताम्रचूडस्त्रिशूलकः ।
इत्यसंयुतहस्तानामष्टाविंशतिरीरिता ॥ ९२ ॥

पताकहस्तः

अङ्गुल्यः कुञ्चिताङ्गुष्ठः संश्लिष्टाः प्रसृता यादे ।
स पताककरः प्रोक्तो नृत्यकर्मविशारदैः ॥ ९३ ॥

विनियोगः

नाट्यारम्भे वारिवाहे वने वस्तुनिषेधने ।
 कुचस्थले निशायां च नद्याममरमण्डले ॥ ६४ ॥
 तुरङ्गे खण्डने वायौ शयने गमनोद्यमे ।
 प्रतापे च प्रसादे च चन्द्रिकायां घनातपे ॥ ६५ ॥
 कवाटपाटने सप्तविभक्त्यर्थे तरङ्गके ।
 विधि [वीथी] प्रवेशभावेऽपि समत्वे चाङ्गरागके ॥ ६६ ॥
 आत्मार्थे शपथे चापि तूष्णींभावनिदर्शने ।
 तालपत्रे च खेते च द्रव्यादिस्पर्शने तथा ॥ ६७ ॥
 आशीर्वादक्रियायां च नृपश्रेष्ठस्य भावने ।
 तत्र तत्रेतिवचने सिन्धौ तु सुकृतिक्रमे ॥ ६८ ॥
 सम्बोधने पुरोगेऽपि खड्गरूपस्य धारणे ।
 मांसे संवत्सरे वर्षदिने सम्मार्जने तथा ॥ ६९ ॥
 एवमर्थेषु युज्यन्ते पताकहस्तभावनाः ।

त्रिपताकहस्तः

स एव त्रिपताकः स्याद्वक्रितानामिकाङ्गुलिः ॥ १०० ॥

विनियोगः

मकुटे वृक्षभावेषु वज्रं तद्धरवासवे ।
 केतकीकुसुमे दीपे वह्निज्वालाविजृम्भणे ॥ १०१ ॥
 कपोते पल्लेखायां बाणार्थे परिवर्तने ।
 युज्यते त्रिपताकोऽयं कथितो भरतोत्तमैः ॥ १०२ ॥

अर्धपताकहस्तः

त्रिपताके कनिष्ठा चेद् वक्रिताऽर्धपताकिका ।

विनियोगः

पल्लवे फलके तीरे उभयोरितिवाचके ॥ १०३ ॥

क्रकचे छुरिकायां च ध्वजे गोपुरशृङ्गयोः ।
युज्यतेऽर्धपताकोऽयं तत्तत्कर्मप्रयोगके ॥ १०४ ॥

कर्तरीमुखहस्तः

अस्यैव चापि हस्तस्य तर्जनी च कनिष्ठिका ।
बहिः प्रसारिते द्वे च स करः कर्तरीमुखः ॥ १०५ ॥

विनियोगः

स्त्रीपुंसयोस्तु विश्लेषे विपर्यासपदेऽपि वा ।
लुण्ठने नयनान्ते च मरणे भेदभावने ॥ १०६ ॥
विद्युदर्थेऽप्येकशय्याविरहे पतने तथा ।
लतायां युज्यते यस्तु स करः कर्तरीमुखः ॥ १०७ ॥

मयूरहस्तः

अस्मिन्ननामिकाङ्गुष्ठौ श्लिष्टौ चान्याः प्रसारिताः ।
मयूरहस्तः कथितः करटीका विचक्षणैः ॥ १०८ ॥

विनियोगः

मयूरास्ये लतायां च शकुने वमने तथा ।
अलकस्यापनयने ललाटतिलकेषु च ॥ १०९ ॥
नद्युदकस्य निक्षेपे शास्त्रवादे प्रसिद्धके ।
एवमर्थेषु युज्यन्ते मयूरकरभावनाः ॥ ११० ॥

अर्धचन्द्रहस्तः

अर्धचन्द्रकरः सोऽयं पताकेऽङ्गुष्ठसारणान् ।

विनियोगः

चन्द्रे कृष्णाष्टमीभाजि गलहस्तार्थकेऽपि च ॥ १११ ॥
भल्लायुधे देवतानामभिषेचनकर्मणि
भुक्पात्रे चोद्भवे कट्यां चिन्तायामात्मवाचके ॥ ११२ ॥

ध्याने च प्रार्थने चापि अङ्गानां स्पर्शने तथा ।
प्राकृतानां नमस्कारे अर्धचन्द्रो नियुज्यते ॥ ११३ ॥

अरालहस्तः

पताके तर्जनी वक्रा नाम्ना सोऽयमरालकः ।

विनियोगः

विषाद्यमृतपानेषु प्रचण्डपवनेऽपि च ॥ ११४ ॥

शुकतुण्डहस्तः

अस्मिन्ननामिका वक्रा शुकतुण्डकरो भवेत् ।

विनियोगः

बाणप्रयोगे कुन्तार्थे वाऽऽलयस्य स्मृतिक्रमे ॥ ११५ ॥
मर्मोक्त्यामुग्रभावेषु शुकतुण्डो नियुज्यते ।

मुष्टिहस्तः

मेलनादङ्गुलीनाञ्च कुञ्चितानां तलान्तरे ॥ ११६ ॥
अङ्गुष्ठश्चोपरियुतो मुष्टिहस्तोऽयमीर्यते ।

विनियोगः

स्थिरे कचग्रहे दाढ्यौ वस्त्वादीनां च धारणे ॥ ११७ ॥
मल्लानां युद्धभावेऽपि मुष्टिहस्तोऽयमिष्यते ।

शिखरहस्तः

चेन्मुष्टिरुन्नताङ्गुष्ठः स एव शिखरः करः ॥ ११८ ॥

विनियोगः

मदने कार्मुके स्तम्भे निश्चये पितृकर्मणि ।
ओष्ठे प्रविष्टरूपे च रदने प्रश्नभावने ॥ ११९ ॥
लिङ्गे नास्तीति वचने स्मरणेऽभिनयान्तिके ।
कटिबन्धाकर्षणे च परिरम्भविधिक्रमे ॥ १२० ॥

घण्टानिनादे शिखरो युज्यते भरतादिभिः ।

कपित्थहस्तः

अङ्गुष्ठमुध्नि शिखरे वक्रिता यदि तर्जनी ॥ १२१ ॥
कपित्थाख्यः करः सोऽयं कीर्तितो नृत्तकोविदैः ।

विनियोगः

लक्ष्म्यां चैव सरस्वत्यां नटानां तालधारणे ॥ १२२ ॥
गोदोहनेऽप्यञ्जने च लीलाकुसुमधारणे ।
चेलाञ्चलादिग्रहणे पटस्यैवावगुण्ठने ॥ १२३ ॥
धूपदीपार्चने चापि कपित्थः संप्रयुज्यते ।

कटकामुखहस्तः

कपित्थे तर्जनी चोर्ध्वमुच्छ्रिताङ्गुष्ठमध्यमा ॥ १२४ ॥
कटकामुखहस्तोऽयं कीर्तितो भरतागमैः ।

विनियोगः

कुसुमावचये मुक्तास्त्रग्दाम्नां धारणे तथा ॥ १२५ ॥
शरमध्याकर्षणे च नागवल्लीप्रदानके ।
कस्तूरिकादिवस्तूनां पेषणे गन्धवासने ॥ १२६ ॥
वचने दृष्टिभावेऽपि कटकामुख इष्यते ।

सूचीहस्तः

ऊर्ध्वप्रसारिता यत्र कटकामुखतर्जनी ॥ १२७ ॥
सूचीहस्तः स विज्ञेयो भरतागमकोविदैः ।

विनियोगः

एकार्थेऽपि परब्रह्मभावनायां शतेऽपि च ॥ १२८ ॥
रवौ नगर्यां लोकार्थे तथेति वचनेऽपि च ।
यच्छब्देऽपि च तच्छब्दे विजनार्थेऽपि तर्जने ॥ १२९ ॥

कार्श्ये शलाके वपुषि आश्चर्ये वेणिभावने ।
छत्रे समर्थे पाणौ च रोमाल्यां भेरावादने ॥ १३० ॥
कुलालचक्रभ्रमणे रथाङ्गमण्डले तथा ।
विवेचने दिनान्ते च सूचीहस्तः प्रकीर्तितः ॥ १३१ ॥

चन्द्रकलाहस्तः

सूच्यामङ्गुष्ठमोक्षे तु करश्चन्द्रकला भवेत् ।

विनियोगः

चन्द्रे मुखे च प्रादेशे तन्मालाकारवस्तुनि ॥ १३२ ॥
शिवस्य मकुटे गङ्गानद्यां च लगुडेऽपि च ।
ये[ए]षां चन्द्रकला चैव विनियोज्या विधीयते ॥ १३३ ॥

पद्मकोशहस्तः

अङ्गुल्यो विरलाः किञ्चित् कुञ्चितास्तलनिम्नगाः ।
पद्मकोशाभिधो हस्तो तन्निरूपणमुच्यते ॥ १३४ ॥

विनियोगः

फले विल्वकपित्थादौ स्त्रीणां च कुचकुम्भयोः ।
आवर्ते कन्दुके स्थाल्यां भोजने पुष्पकोरके ॥ १३५ ॥
सहकारफले पुष्पवर्षे मञ्जरिकादिषु ।
जपाकुसुमभावे च घण्टारूपे विधानके ॥ १३६ ॥
वल्मीके कमलेऽप्यण्डे पद्मकोशो विधीयते ।

सर्पशीर्षहस्तः

पताका नमिताग्रा चेत् सर्पशीर्षकरो भवेत् ॥ १३७ ॥

विनियोगः

चन्दने भुजगे मन्द्रे प्रोक्षणे पोषणादिषु ।
देवस्योदकदानेषु आस्फाले गजकुम्भयोः ॥ १३८ ॥

भुजस्थाने मल्लानां तु युज्यते सर्पशीर्षकः ।

मृगशीर्षहस्तः

अस्मिन् कनिष्ठिकाङ्गुष्ठे प्रसृत्यते मृगशीर्षकः ॥ १३६ ॥

विनियोगः

स्त्रीणामर्थे कपोले च चक्रमर्यादयोरपि ।

भीत्यां विवादे नेपथ्ये आह्वाने च त्रिपुण्ड्रके ॥ १४० ॥

मृगमुखे रङ्गव[म]ल्ल्यां पादसंवाहने तथा ।

सर्वस्वे मिलने काममन्दिरे छत्रधारणे ॥ १४१ ॥

सञ्चारे च प्रियाह्वाने युज्यते मृगशीर्षकः ।

सिंहमुखहस्तः

मध्यमानामिकाग्राभ्यामङ्गुष्ठो मिश्रितो यदि ॥ १४२ ॥

शेषौ प्रसारितौ यत्र स सिंहास्यकरो भवेत् ।

विनियोगः

होमे शशे गजे दर्भचलने पद्मदामनि ॥ १४३ ॥

सिंहानने वैद्यपाके शोधने संप्रयुज्यते ।

काङ्गुलहस्तः

पद्मकोशेऽनामिका चेन्नग्रा काङ्गुलहस्तकः ॥ १४४ ॥

विनियोगः

लकुचस्य फले बालकिङ्किण्यां घटिकार्थके ।

चकोरे क्रमुके बालकुचे कल्हारके तथा ॥ १४५ ॥

चातके नालिकेरे च काङ्गुलो युज्यते करः ।

अलपद्महस्तः

कनिष्ठाद्या वक्रिताश्च विरलाश्चालपद्मकः ॥ १४६ ॥

विनियोगः

विकचाब्जे कपित्थादिफले चावर्तके कुचे ।
 विरहे मुकुरे पूर्णचन्द्रे सौन्दर्यभावने ॥ १४७ ॥
 धम्मिल्ले चन्द्रशालायां ग्रामे चोद्धृतकोपयोः ।
 तटाके शकटे चक्रवाके कलकलारवे ॥ १४८ ॥
 श्लाघने सोऽलपद्मश्च कीर्तितो भरतागमे ।

चतुरहस्तः

तर्जन्याद्यास्तत्र श्लिष्टाः कनिष्ठा प्रसृता यदि ॥ १४९ ॥
 अङ्गुष्ठोऽनामिकामूले तिर्यक् चेच्चतुरः करः ।

विनियोगः

कस्तूरीं किञ्चिदर्थे च स्वर्णे ताम्रे च लोहके ॥ १५० ॥
 आर्द्रे खेदे रसास्वादे लोचने वर्णभेदने ।
 प्रमाणे सरसे मन्दगमने शकलीकृते ॥ १५१ ॥
 आनने घृततैलादौ युज्यते चतुरः करः ।

अमरहस्तः

मध्यमाङ्गुष्ठसंयोगे तर्जनी वक्रिताकृतिः ॥ १५२ ॥
 शेषाः प्रसारिताश्चासौ भ्रमराभिधहस्तकः ।

विनियोगः

भ्रमरे च शुके पक्षे सारसे कोकिलादिषु ॥ १५३ ॥
 भ्रमराख्यश्च हस्तोऽयं कीर्तितो भरतागमे ।

हंसास्यहस्तः

मध्यमाद्यास्त्रयोऽङ्गुल्यः प्रसृता विरला यदि ॥ १५४ ॥
 तर्जन्यङ्गुष्ठसंश्लेषात् करो हंसास्यको भवेत् ।

विनियोगः

माङ्गल्ये सूत्रबन्धे च उपदेशविनिश्चये ॥ १५५ ॥

रोमाञ्चे मौक्तिकादौ च दीपवर्तिप्रसारणे ।

निकषे मल्लिकादौ च चित्रे तल्लेखने तथा ॥ १५६ ॥

दंशे च जलबन्धे च हंसास्यो युज्यते करः ।

हंसपक्षहस्तः

सर्पशीर्षकरे सम्यक् कनिष्ठा प्रसृता यदि ॥ १५७ ॥

हंसपक्षः करः सोऽयं तन्निरूपणमुच्यते ।

विनियोगः

षट्संख्यायां सेतुबन्धे नखरेखाङ्कने तथा ॥ १५८ ॥

पिधाने हंसपक्षोऽयं कथितो भरतागमे ।

सन्दंशहस्तः

पुनः पुनः पद्मकोशः संश्लिष्टो विरलो यदि ॥ १५९ ॥

सन्दंशाभिधहस्तोऽयं कीर्तितो नृत्यकोविदैः ।

विनियोगः

उदरे वलिदाने च व्रणे कीटे महाभये ॥ १६० ॥

अर्चने पञ्चसंख्यायां सन्दंशाख्यो नियुज्यते ।

मुकुलहस्तः

अङ्गलीपञ्चकं चैव मेलयित्वा प्रदर्शने ॥ १६१ ॥

मुकुलाभिधहस्तोऽयं कीर्त्यते भरतागमे ।

विनियोगः

कुमुदे भोजने पञ्चवाणे मुद्रादिधारणे ॥ १६२ ॥

नाभौ च कदलीपुष्पे युज्यते मुकुलः करः ।

ताम्रचूडहस्तः

मुकुले ताम्रचूडः स्यात्तर्जनी वक्रिता यदि ॥ १६३ ॥

विनियोगः

कुक्कुटादौ वके काके उष्ट्रे वत्से च लेखने ।
युज्यते ताम्रचूडाख्यः करो भरतवेदिभिः ॥ १६४ ॥

त्रिशूलहस्तः

निकुञ्चनयुताङ्गुष्ठकनिष्ठस्तु त्रिशूलकः ।

विनियोगः

विल्वपत्रे त्रित्वयुक्ते त्रिशूलकर ईरितः ॥ १६५ ॥

व्याघ्रहस्तः

कनिष्ठाङ्गुष्ठनमने मृगशीर्षकरे तथा ।
व्याघ्रहस्तः स विज्ञेयो भरतागमकोविदैः ॥ १६६ ॥

विनियोगः

व्याघ्रे भेके मर्कटे च शुक्तौ संयुज्यते करः ।

अर्धसूचीहस्तः

कपित्थे तर्जनी ऊर्ध्वसारणे त्वर्धसूचिकः ॥ १६७ ॥

विनियोगः

अङ्कुरे पक्षिशावादौ बृहत्कीटे नियुज्यते ।

कटकहस्तः

सन्दंशेऽप्यूर्ध्वभागे तु मध्यमानामिकान्वया ॥ १६८ ॥

× × × × × × × × कटको हस्त उच्यते ।

विनियोगः

एतस्य विनियोगस्तु × × × × × दर्शने ॥ १६९ ॥

आह्वानभावे चलने × × × × × × × ।

पल्लिहस्तः

मयूरे तर्जनीपृष्ठो मध्यमेन युतो यदि ॥ १७० ॥

पल्लिहस्तः स विज्ञेयः

[विनियोगः]

पल्ल्यर्थे विनियुज्यते ।

अभिनयवशादेषां संयुतत्वं प्रकीर्तितम् ॥ १७१ ॥

मार्गप्रदर्शनं तेषां क्रमाल्लक्ष्यानुसारतः ।

संयुतहस्ताः

अञ्जलिश्च कपोतश्च कर्कटः स्वस्तिकस्तथा ॥ १७२ ॥

डोलाहस्तः पुष्पपुट उतसङ्गः शिवलिङ्गकः ।

कटकावर्धनश्चैव कर्तरीस्वस्तिकस्तथा ॥ १७३ ॥

शकटं शङ्खचक्रे च संपुटः पाशकीलकौ ।

मत्स्यः कूर्मो वराहश्च गरुडो नागबन्धकः ॥ १७४ ॥

खट्वा भेरुण्ड इत्येते संख्याताः संयुताः कराः ।

त्रयोविंशतिरित्युक्ताः पूर्वगैर्भरतादिभिः ॥ १७५ ॥

अञ्जलिहस्तः

पताकातलयोर्योगादञ्जलिः कर ईरितः ।

विनियोगः

देवतागुरुविप्राणां नमस्कारेष्वनुक्रमात् ॥ १७६ ॥

कार्यः शिरोमुखोरस्थो विनियोगेऽञ्जलिर्बुधैः ।

कपोतहस्तः

कपोतोऽसौ करो यत्र श्लिष्टाऽमूलाग्रपार्श्वकः ॥ १७७ ॥

विनियोगः

प्रणामे गुरुसम्भाषे विनयाङ्गीकृतेष्वयम् ।

कर्कटहस्तः

अन्योन्यस्यान्तरे यत्राङ्गुल्यो निःसृत्य हस्तयोः ॥ १७८ ॥

अन्तर्बहिर्वा वर्तन्ते कर्कटः सोऽभिधीयते ।

विनियोगः

समूहागमने तुन्ददर्शने शङ्खपूरणे ॥ १७६ ॥
अङ्गानां मोटने शाखोन्नमने च नियुज्यते ।

स्वस्तिकहस्तः

पताकयोः सन्नियुक्तः करयोर्मणिवन्धयोः ॥ १८० ॥
संयोगेन स्वस्तिकाख्यो

[विनियोगः]

मकरे विनियुज्यते ।

डोलाहस्तः

पताक ऊरुदेशस्थे डोलाहस्तोऽयमिष्यते ॥ १८१ ॥

विनियोगः

नाट्यारम्भे प्रयोक्तव्य इति नाट्यविदो विदुः ।

पुष्पपुटहस्तः

संश्लिष्टकरयोः सर्पशीर्षः पुष्पपुटः करः ॥ १८२ ॥

विनियोगः

नीराजनविधौ वारिफलादिग्रहणेऽपि च ।
सन्ध्यायामर्घ्यदाने च मन्त्रपुष्पे च युज्यते ॥ १८३ ॥

उत्सङ्गहस्तः

अन्योन्यबाहुदेशस्थौ मृगशीर्षकरौ यदि ।
उत्सङ्गहस्तः स ज्ञेयो भरतागमवेदिभिः ॥ १८४ ॥

विनियोगः

आलिङ्गने च लज्जायामङ्गदादिप्रदर्शने ।
बालानां शिक्ताणे चायमुत्सङ्गो युज्यते करः ॥ १८५ ॥

शिवलिङ्गहस्तः

वामेऽर्धचन्द्रो विन्यस्तः शिखरः शिवलिङ्गकः ।

विनियोगः

विनियोगस्तु तस्यैव शिवलिङ्गस्य दर्शने ॥ १८६ ॥

कटकावर्धनहस्तः

कटकासुखयोः पाण्योः स्वस्तिको मणिवन्धयोः ।

कटकावर्धनाख्यः स्यादिति नाट्यविदो विदुः ॥ १८७ ॥

विनियोगः

पट्टाभिषेके पूजायां विवाहादिषु युज्यते ।

कर्तरीस्वस्तिकहस्तः

कर्तरी स्वस्तिकाकारा कर्तरीस्वस्तिको भवेत् ॥ १८८ ॥

विनियोगः

शाखासु चाद्रिशिखरे वृक्षेषु च नियुज्यते ।

शकटहस्तः

भ्रमरे मध्यमाङ्गुष्ठप्रसाराच्छकटो भवेत् ॥ १८९ ॥

विनियोगः

राक्षसाभिनये प्रायः शकटो विनियुज्यते ।

शङ्खहस्तः

शिखरान्तर्गताङ्गुष्ठ इतराङ्गुष्ठसङ्गतः ॥ १९० ॥

तर्जन्या युत आश्लिष्टः शङ्खहस्तः प्रकीर्तितः ।

विनियोगः

शङ्खादिषु प्रयोज्योऽयमित्याहुर्भरतादयः ॥ १९१ ॥

चक्रहस्तः

यत्तार्धचन्द्रौ तिर्यञ्चावन्योन्यतलसंस्पृशौ ।

चक्रहस्तः स विज्ञेयश्-

[विनियोगः]

चक्रार्थं विनियुज्यते ॥ १९२ ॥

सम्पुटहस्तः

कुञ्चिताङ्गुलिश्चक्रे प्रोक्तः सम्पुटहस्तकः ।

विनियोगः

वस्त्वाच्छादे सम्पुटे च सम्पुटः कर ईरितः ॥ १६३ ॥

पाशहस्तः

सूच्यां निकुञ्चिते श्लिष्टे तर्जन्यौ पाश ईरितः ।

विनियोगः

अन्योन्यकलहे पाशे शृङ्खलायां नियुज्यते ॥ १६४ ॥

कीलकहस्तः

कनिष्ठे कुञ्चिते श्लिष्टे मृगशीर्षस्तु कीलकः ।

विनियोगः

स्नेहे नर्मानुलापे च कीलको विनियुज्यते ॥ १६५ ॥

मत्स्यहस्तः

करपृष्ठोपरि न्यस्तो यत्र हस्तस्त्वधोमुखः ।

किञ्चित्प्रसारिताङ्गुष्ठकनिष्ठो मत्स्यनामकः ॥ १६६ ॥

विनियोगः

एतस्य विनियोगस्तु सम्मतो मत्स्यदर्शने ।

कूर्महस्तः

कुञ्चिताङ्गुलिश्चक्रे त्यक्ताङ्गुष्ठकनिष्ठकः ॥ १६७ ॥

कूर्महस्तः स विज्ञेयः

[विनियोगः]

कूर्मार्थे विनियुज्यते ।

वराहहस्तः

मृगशीर्षे त्वन्यतरे स्वोपर्येकः स्थिते यदि ॥ १६८ ॥

कनिष्ठाङ्गुष्ठयोर्योगाद्वराहकर ईरितः ।

विनियोगः

एतस्य विनियोगः स्याद्वराहार्थप्रदर्शने ॥ १६६ ॥

गरुडहस्तः

तिर्यक्तलस्थितावर्धचन्द्रावङ्गुष्ठयोगतः ।

गरुडहस्त इत्याहूर्-

[विनियोगः]

गरुडार्थे नियुज्यते ॥ २०० ॥

नागबन्धहस्तः

सर्पशीर्षस्वस्तिकश्च नागबन्ध इतीरितः ।

विनियोगः

एतस्य विनियोगस्तु नागबन्धे हि सम्मतः ॥ २०१ ॥

खट्वाहस्तः

चतुरे चतुरं न्यस्य तर्जन्यङ्गुष्ठमोक्षतः ।

खट्वाहस्तो भवेदेष

[विनियोगः]

खट्वाशिविकयोः स्मृतः ॥ २०२ ॥

भेरुण्डहस्तः

मणिबन्धे कपित्थाभ्यां भेरुण्डकर इष्यते ।

विनियोगः

भेरुण्डे पक्षिदम्पत्योर्भेरुण्डो युज्यते करः ॥ २०३ ॥

देवहस्ताः

अथात्र ब्रह्मरुद्रादिदेवताभिनयक्रमात् ।

मूर्तिभेदेन ये हस्तास्तेषां लक्षणमुच्यते ॥ २०४ ॥

ब्रह्महस्तः

ब्रह्मणश्चतुरो वामे हंसास्यो दक्षिणे करः ।

ईश्वरहस्तः

शम्भोर्वामे मृगशीर्षस्त्रिपताकस्तु दक्षिणे ॥ २०५ ॥

विष्णुहस्तः

हस्ताभ्यां त्रिपताकस्तु विष्णुहस्तः स कीर्तितः ।

सरस्वतीहस्तः

सूचीकृते दक्षिणे च वामे चांससमकृतौ ॥ २०६ ॥

कपित्थकेऽपि भारत्याः करः स्यादिति सम्मतः ।

पार्वतीहस्तः

ऊर्ध्वाधः प्रसृतावर्धचन्द्राख्यौ वामदक्षिणौ ॥ २०७ ॥

अभयो वरदश्चैव पार्वत्याः कर ईरितः ।

लक्ष्मीहस्तः

अंसोपकण्ठे हस्ताभ्यां कपित्थस्तु श्रियः करः ॥ २०८ ॥

विनायकहस्तः

उरोगताभ्यां हस्ताभ्यां कपित्थो विघ्नराट् करः ।

षण्मुखहस्तः

वामे करे त्रिशूलश्च शिखरो दक्षिणे करे ॥ २०९ ॥

ऊर्ध्वं गते षण्मुखस्य हस्तः स्यादिति कीर्तितः ।

मन्मथहस्तः

वामे करे तु शिखरो दक्षिणे कटकामुखः ॥ २१० ॥

मन्मथस्य करः प्रोक्तो नाट्यशास्त्रार्थकोविदैः ।

इन्द्रहस्तः

त्रिपताकः स्वस्तिकश्च शक्रहस्तः प्रकीर्तितः ॥ २११ ॥

अग्निहस्तः

त्रिपताको दक्षिणे तु वामे काङ्गुलहस्तकः ।

अग्निहस्तः स विज्ञेयो नाट्यशास्त्रविशारदैः ॥ २१२ ॥

यमहस्तः

वामे पाशं दक्षिणे तु सूची यमकरः स्मृतः ।

निर्ऋतिहस्तः

खट्वा च शकटश्चैव कीर्तितो निर्ऋतेः करः ॥ २१३ ॥

वरुणहस्तः

पताको दक्षिणे वामे शिखरो वारुणः करः ।

वायुहस्तः

अरालो दक्षिणे हस्ते वामे चार्धपताकिका ॥ २१४ ॥

धृता चेद्वायुदेवस्य कर इत्यभिधीयते ।

कुबेरहस्तः

वामे पद्मं दक्षिणे तु गदा यक्षपतेः करः ॥ २१५ ॥

दशावतारहस्ताः

मत्स्यावतारहस्तः

मत्स्यहस्तं दर्शयित्वा ततः स्कन्धसमौ करौ ।

धृतौ मत्स्यावतारस्य हस्त इत्यभिधीयते ॥ २१६ ॥

कूर्मावतारहस्तः

कूर्महस्तं दर्शयित्वा ततः स्कन्धसमौ करौ ।

धृतौ कूर्मावतारस्य हस्त इत्यभिधीयते ॥ २१७ ॥

वराहावतारहस्तः

दर्शयित्वा वराहं तु कटिपार्श्वसमौ करौ ।
धृतावादिवराहस्य देवस्य कर इष्यते ॥ २१८ ॥

नृसिंहावतारहस्तः

वामे सिंहमुखं धृत्वा दक्षिणे त्रिपताकिका ।
नरसिंहावतारस्य हस्त इत्युच्यते बुधैः ॥ २१९ ॥

वामनावतारहस्तः

ऊर्ध्वाधो धृतमुष्टिभ्यां सव्यान्याभ्यां यदि स्थितः ।
स वामनावतारस्य हस्त इत्यभिधीयते ॥ २२० ॥

परशुरामावतारहस्तः

वामं कटितटे न्यस्य दक्षिणेऽर्धपताकिका ।
धृता परशुरामस्य हस्त इत्यभिधीयते ॥ २२१ ॥

रामचन्द्रावतारहस्तः

कपित्थो दक्षिणे हस्ते वामे तु शिखरः करः ।
ऊर्ध्वं धृतो रामचन्द्रहस्त इत्युच्यते बुधैः ॥ २२२ ॥

बलरामावतारहस्तः

पताको दक्षिणे हस्ते मुष्टिर्वामिकरे तथा ।
बलरामावतारस्य हस्त इत्युच्यते बुधैः ॥ २२३ ॥

कृष्णावतारहस्तः

मृगशीर्षे तु हस्ताभ्यामन्योन्याभिमुखे कृते ।
आस्योपकण्ठे कृष्णस्य हस्त इत्युच्यते बुधैः ॥ २२४ ॥

कल्क्यावतारहस्तः

पताको दक्षिणे वामे त्रिपताकः करो धृतः ।
कल्क्याख्यस्यावतारस्य हस्त इत्यभिधीयते ॥ २२५ ॥

अथ तत्तज्जातीयहस्ताः

राक्षसहस्तः

मुखे कराभ्यां शकटौ राक्षसानां करः स्मृतः ।

ब्राह्मणहस्तः

कराभ्यां शिखरं धृत्वा यज्ञसूत्रस्य सूचने ॥ २२६ ॥

दक्षिणेन कृते तिर्यग् ब्राह्मणानां करः स्मृतः ।

क्षत्रियहस्तः

वामेन शिखरं तिर्यग् धृत्वान्येन पताकिका ॥ २२७ ॥

धृता यदि क्षत्रियाणां हस्त इत्यभिधीयते ।

वैश्यहस्तः

करो वामे तु हंसास्यो दक्षिणे कटकामुखः ॥ २२८ ॥

वैश्यहस्तोऽयमाख्यातो मुनिभिर्भरतादिभिः ।

शूद्रहस्तः

वामे तु शिखरं धृत्वा दक्षिणे मृगशीर्षकः ॥ २२९ ॥

शूद्रहस्तः स विज्ञेयो मुनिभिर्भरतादिभिः ।

यदष्टादशजातीनां कर्म तेन कराः स्मृताः ॥ २३० ॥

तत्तद्देशजानामपि एवमूह्यं बुधोत्तमैः ।

वांधवहस्ताः

दम्पतिहस्तः

वामे तु शिखरं धृत्वा दक्षिणे मृगशीर्षकः ॥ २३१ ॥

धृतः स्त्रीपुंसयोर्हस्तः ख्यातो भरतकोविदैः ।

मातृहस्तः

वामे हस्तेऽर्धचन्द्रश्च सन्दंशो दक्षिणे करे ॥ २३२ ॥

आवर्तयित्वा जठरे वामहस्तं ततः परम् ।

स्त्रियाः करो धृतो मातृहस्त इत्युच्यते बुधैः ॥ २३३ ॥

विनियोगः

जनन्यां च कुमार्यां च मातृहस्तो नियुज्यते ।

पितृहस्तः

एतस्मिन् मातृहस्ते तु शिखरे दक्षिणेन तु ॥ २३४ ॥

धृते सति पितृहस्त इत्याख्यातो मनीषिभिः ।

विनियोगः

अयं हस्तस्तु जनके जामातरि च युज्यते ॥ २३५ ॥

श्वश्रूहस्तः

विन्यस्य कण्ठे हंसास्यं सन्दंशं दक्षिणे करे ।

उदरे च परामृश्य वामहस्तं ततः परम् ॥ २३६ ॥

स्त्रियाः करो धृतः श्वश्रूहस्तस्-

[विनियोगः]

तस्यां नियुज्यते ।

श्वशुरहस्तः

एतस्यान्ते तु हस्तस्य शिखरो दक्षिणे यदि ॥ २३७ ॥

धृतश्च श्वशुरस्यायं हस्त इत्युच्यते बुधैः ।

भर्तृभ्रातृहस्तः

वामे तु शिखरं धृत्वा पार्श्वयोः कर्तरीमुखः ॥ २३८ ॥

धृतो दक्षिणहस्तेन भर्तृभ्रातृकरः स्मृतः ।

ननान्दहस्तः

अन्ते त्वेतस्य हस्तस्य स्त्रीहस्तो दक्षिणे करे ॥ २३९ ॥

धृतो ननान्दहस्तः स्यादिति नाट्यविदां मतम् ।

ज्येष्ठकनिष्ठभ्रातृहस्तः

मयूरहस्तः पुरतः पार्श्वभागे च दाशतः ॥ १४० ॥

ज्येष्ठभ्रातुः कनिष्ठस्याप्ययं हस्त इति स्मृतः ।

पुत्रहस्तः

सन्दंशमुदरे न्यस्य भ्रामयित्वा ततः परम् ॥ २४१ ॥

धृते वामेन शिखरे पुत्रहस्तः प्रकीर्तितः ।

क्षुषाहस्तः

एतदन्ते दक्षिणेन स्त्रीहस्तश्च धृतो यदि ॥ २४२ ॥

क्षुषाहस्त इति ख्यातो भरतागमकोविदैः ।

सपत्नीहस्तः

दर्शयित्वा पाशहस्तं कराभ्यां स्त्रांकराबुभौ ॥ २४३ ॥

धृतौ सपत्नीहस्तः स्यादिति भावविदो विदुः ।

नृत्तहस्तानां गतयः

भवन्ति नृत्तहस्तानां गतयः पञ्चधा भुवि ॥ २४४ ॥

ऊर्ध्वाऽधरोत्तरा प्राची दक्षिणा चेति विश्रुता ।

यथा स्यात् पादविन्यासस्तथैव करयोरपि ॥ २४५ ॥

वामाङ्गभागे वामस्य दक्षिणे दक्षिणस्य च ।

कुर्यात् प्रचलनं ह्येतन्नृत्तसिद्धान्तलक्षणम् ॥ २४६ ॥

यतो हस्तस्ततो दृष्टिर्यतो दृष्टिस्ततो मनः ।

यतो मनस्ततो भावो यतो भावस्ततो रसः ॥ २४७ ॥

वृत्तहस्ताः

पताकास्वस्तिकाख्यश्च डोलाहस्तस्तथाञ्जलिः ।
कटकावर्धनश्चैव शकटः पाशकीलकौ ॥ २४८ ॥
कपित्थः शिखरः कूर्मो हंसास्यश्चालपद्मकः ।
त्रयोदशैते हस्ताः स्युर्नृत्तस्याप्युपयोगिनः ॥ २४९ ॥

नवग्रहहस्ताः

सूर्यहस्तः

अं सोपकण्ठे हस्ताभ्यामलपद्मकपित्थकः ।
धृतो यदि करो ह्येष दिवाकरकरः स्मृतः ॥ २५० ॥

चन्द्रहस्तः

अलपद्मो वामहस्ते दक्षिणे च पताकका ।
निशाकरकरः प्रोक्तो भरतागमदर्शिभिः ॥ २५१ ॥

कुजहस्तः

वामे करे तु सूची स्यान्मुष्टिहस्तस्तु दक्षिणे ।
धृतश्चेन्नाट्यशास्त्रज्ञैरङ्गारककरः स्मृतः ॥ २५२ ॥

बुधहस्तः

तिर्यग्वामे च मुष्टिः स्यादक्षिणे च पताकिका ।
बुधग्रहकरः प्रोक्तो भरतागमवेदिभिः ॥ २५३ ॥

गुरुहस्तः

हस्ताभ्यां शिखरं धृत्वा यज्ञसूत्रस्य दर्शनम् ॥
ऋषिब्राह्मणहस्तोऽयं गुरोश्चापि [प्रकीर्तितः] ॥ २५४ ॥

शुक्रहस्तः

वामोच्चभागे मुष्टिः स्यादधस्तादक्षिणे तथा ।
शुक्रग्रहकरः प्रोक्तो भरतागमवेदिभिः ॥ २५५ ॥

शनिहस्तः

वामे करे तु शिखरस्त्रिशूलो दक्षिणे करे ।
शनैश्चरकरः प्रोक्तो भरतागमकोविदैः ॥ २५६ ॥

राहुहस्तः

सर्पशीर्षो वामकरे सूची स्यादक्षिणे करे ।
राहुग्रहकरः प्रोक्तो नाट्यविद्याधिपैर्जनैः ॥ २५७ ॥

केतुहस्तः

वामे करे तु सूची स्यादक्षिणे तु पताकिका ।
केतुग्रहकरः प्रोक्तो भरतागमदर्शिभिः ॥ २५८ ॥

पादभेदाः

वक्ष्यते पादभेदानां लक्षणं पूर्वसम्मतम् ।
मण्डलोत्प्लवने चैव भ्रमरी पादचारिका ॥ २५९ ॥
चतुर्धा पादभेदाः स्युस्तेषां लक्षणमुच्यते ।

मण्डलभेदाः

स्थानकं चायतालीढं प्रेङ्खणप्रेरितानि च ॥ २६० ॥
प्रत्यालीढं स्वस्तिकं च मोदितं समसूचिका ।
पार्श्वसूचीति च दश मण्डलानीरितानीह ॥ २६१ ॥

स्थानकमण्डलम्

कटिं स्पृष्ट्वाऽर्धचन्द्राख्यपाणिभ्यां समपादतः ।
समरेखतया तिष्ठेत् तत् स्यात् स्थानकमण्डलम् ॥ २६२ ॥

आयतमण्डलम्

वितस्त्यन्तरितौ पादौ कृत्वा तु चतुरस्रकौ ।
तिर्यक् कुञ्चितजानुभ्यां स्थितिरायतमण्डलम् ॥ २६३ ॥

आलीढमण्डलम्

दक्षिणाङ्घ्रेश्च पुरतः वितस्तित्रितयान्तरम् ।
विन्यसेद्द्वामपादं च शिखरं वामपाणिना ॥ २६४ ॥
कटकामुखहस्तश्च दक्षिणेन धृतो यदि ।
आलीढमण्डलमिति विख्यातं भरतादिभिः ॥ २६५ ॥

प्रत्यालीढमण्डलम्

आलीढस्य विपर्यासात् प्रत्यालीढाख्यमण्डलम् ।

प्रेङ्खणमण्डलम्

प्रसृत्यैकपदं पार्श्वे पाष्णिदेशस्य पादतः ॥ २६६ ॥
स्थित्वाऽन्ते कूर्महस्तेन स्थितिः प्रेङ्खणमण्डलम् ।

प्रेरितमण्डलम्

सन्ताड्यैकं पदं पार्श्वे वितस्तित्रितयान्तरम् ॥ २६७ ॥
तिर्यक् कुञ्चितजानुभ्यां स्थित्वाऽथ शिखरं करम् ।
विधाय वक्षस्यन्येन प्रसृता च पताकिका ॥ २६८ ॥
प्रदर्शयेदिदं तज्ज्ञाः प्रेरितं मण्डलं जगुः ।

स्वस्तिकमण्डलम्

दक्षिणोत्तरतः कुर्यात् पादे पादं करे करम् ॥ २६९ ॥
व्यत्यासेन तदा प्रोक्तं स्वस्तिकं नाम मण्डलम् ।

प्रपदाभ्यां भुवि स्थित्वा जानुयुग्मेन संस्पृशेत् ॥ २७० ॥

क्रमाद् भूतलमेकैकं त्रिपताककरद्वयम् ।

कृत्वा तन्मोटितं नाम मण्डलं कथितं बुधैः ॥ २७१ ॥

पादाग्राभ्यां च जानुभ्यां भूतलं संस्पृशेद्यदि ।

मण्डलं समसूचीति कथितं पूर्वसूरिभिः ॥ २७२ ॥

स्थित्वा पादाग्रयुग्मेण जानुनैकेन पार्श्वतः ।

संस्पृशेद् भूतलं पार्श्वसूचीमण्डलमीरितम् ॥ २७३ ॥

पादविन्यासभेदेन स्थानकं षड्विधं भवेत् ।

समपादं चैकपादं नागबन्धस्ततः परम् ॥ २७४ ॥

ऐन्द्रं च गारुडं चैव ब्रह्मस्थानमिति क्रमात् ।

स्थितिः समाभ्यां पादाभ्यां समपादमिति स्मृतम् ॥ २७५ ॥

पुष्पाञ्जलौ देवरूपे समपादं नियुज्यते ।

जान्वाश्रित्य पदैकेन स्थितिः स्यादेकपादकम् ॥ २७६ ॥

एकपादं त्विदं स्थानं निश्चले तपास स्मृतम् ।

नागबन्धस्थानम्

पादं पादेन संवेष्ट्य तथा पाणिं च पाणिना ॥ २७७ ॥

स्थितिः स्यान्नागबन्धाख्या

[विनियोगः]

नागबन्धे प्रयुज्यते ।

ऐन्द्रकस्थानम्

पादमेकं समाकुञ्च्य स्थित्वाऽन्यपदजानुनी ॥ २७८ ॥

उत्तानिते करं न्यस्य स्थितिरैन्द्रमितीरितम् ।

विनियोगः

वासवे राजभावे च स्थानमैन्द्रं नियुज्यते ॥ २७९ ॥

गरुडस्थानकम्

आलीढमण्डले पश्चादथ जानुतलं भुवि ।

संस्थाप्य पाणियुग्मेन वहन् विरलमण्डलम्(?) ॥ २८० ॥

स्थितिस्तु गरुडस्थानं

[विनियोगः]

गरुडे विनियुज्यते ।

ब्रह्मस्थानम्

जानूपरि पदं न्यस्य पदस्योपरि जानु च ॥ २८१ ॥

स्थितं यदि भवेद्ब्राह्मं

[विनियोगः]

जपादिषु नियुज्यते ।

उत्प्लवनभेदाः

अथोत्प्लवनभेदानां लक्षणं परिकथ्यते ॥ २८२ ॥

अलगं कर्तरी चाऽश्वोत्प्लवनं मोटितं तथा ।

कृपालगमिति ख्यातं पञ्चधोत्प्लवनं बुधैः ॥ २८३ ॥

अलगोत्प्लवनम्

उत्प्लुत्य पार्श्वयुगलं कटिदेशे तु विन्यसेत् ।

बध्वा कराभ्यां शिखरौ अलगोत्प्लवनं भवेत् ॥ २८४ ॥

उत्प्लवनकर्तरी

उत्प्लुत्य प्रपदैः सव्यपादस्यैकस्य पृष्ठतः ।

कर्तरी विन्यसेदेषा स्यादुत्प्लवनकर्तरी ॥ २८५ ॥

अधोमुखं च शिखरं कटौ हस्तं न्यसेदिह ।

अश्वोत्प्लवनम्

पुरः पादं समुत्प्लुत्य पश्चात्पादं नियोजयेत् ॥ २८६ ॥

करौ तु त्रिपताकाख्यौ कृत्वाऽश्वोत्प्लवनं भवेत् ।

मोटितोत्प्लवनम्

पर्यायपार्श्वोत्प्लवनं कर्तरीव तु मोटिता ॥ २८७ ॥

त्रिपताके च करयोः कृत्वा शश्वत्प्रकाशनात् ।

कृपालोत्प्लवनम्

पार्ष्णिमेकैकपादस्य कटौ पर्यायतो न्यसेत् ॥ २८८ ॥

अर्धचन्द्रकलामध्ये न्यस्तमन्यत् कृपालगम् ।

भ्रमरीलक्षणम्

भ्रमर्या लक्षणान्यत्र वक्ष्ये लक्षणभेदतः ॥ २८६ ॥
 उत्सुतभ्रमरी चक्रभ्रमरी गरुडाभिधा ।
 तथैकपादभ्रमरी कुञ्चितभ्रमरी तथा ॥ २८७ ॥
 आकाशभ्रमरी चैव तथाङ्गभ्रमरीति च ।
 भ्रमर्यः सप्त विज्ञेया नाट्यशास्त्रविशारदैः ॥ २८८ ॥

उत्सुतभ्रमरी

स्थित्वा समाभ्यां पादाभ्यामुत्सुत्य भ्रामयेद्यदि ।
 सर्वाङ्गमन्तराले[-रेण] स्यादुत्सुतभ्रमरी त्वसौ ॥ २८९ ॥

चक्रभ्रमरी

भुवि पादौ मुहुः कर्षस्त्रिपताकौ करौ वहन् ।
 चक्रवद् भ्रमते यत्र सा चक्रभ्रमरी भवेत् ॥ २९० ॥

गरुडभ्रमरी

तिर्यक् प्रसार्यैकपादं पश्चाज्जानु भुवि क्षिपेत् ।
 सम्यक् प्रसार्य बाहू द्वौ भ्रामयेद्गरुडो भवेत् ॥ २९१ ॥

एकपादभ्रमरी

भ्रामयेदेकमेकेन पादं पादेन सत्वरम् ।
 सा त्वेकपादभ्रमरी भवेदिति विनिश्चिता ॥ २९२ ॥

कुञ्चितभ्रमरी

निकुञ्च्य जानु भ्रमणं कुञ्चितभ्रमरी भवेत् ।

उत्प्लुत्य पादौ विरलौ कृत्वा पादौ प्रसार्य च ॥ २६६ ॥
भ्रामयेत् सकलं गात्रमाकाशभ्रमरी भवेत् ।

वितस्त्यन्तरितौ पादौ कृत्वाऽङ्गभ्रमणं तथा ॥ २६७ ॥
तिष्ठेद्यदि भवेदङ्गभ्रमरी भरतोदिता ।

अथात्र चारिभेदानां लक्षणं कथ्यतेऽधुना ॥ २६८ ॥
आदौ तु चलनं प्रोक्तं पश्चाच्चक्रमणं तथा ।
सरणं वेगिनी चैव कुट्टनं च ततः परम् ॥ २६९ ॥
लुठितं लोलितं चैव ततो विषमसञ्चरः ।
चारिभेदा अमी अष्टौ प्रोक्ता भरतवेदिभिः ॥ ३०० ॥

स्वस्थानात् स्वस्य पादस्य चलनाच्चलनं भवेत् ।

पादयोर्बाह्यपार्श्वाभ्यामुत्क्षिप्योत्क्षिप्य यत्नतः ॥ ३०१ ॥
गतिर्भवेच्चक्रमणं वर्णितं नाट्यकोविदैः ।

चलनन्तु जलूकावदेकेनान्यस्य पाणिना ॥ ३०२ ॥
तिर्यगाकर्षयेद् भूमिं कराभ्यां तु पताकिके ।
धृत्वा च गमनं यत्तु सरणं तदुदीरितम् ॥ ३०३ ॥

वेगिनी

पार्ष्णिना वा पदाग्रेण द्रुतं गत्या तु चालनम् ।
कराभ्यां चालपद्मे च लिपताको यथाक्रमम् ॥ ३०४ ॥
धृत्वा नटेद्यदि भवेद् वेगवत्त्वेन वेगिनी ।

कुट्टनम्

पार्ष्णिना वा पदाग्रेण समस्तेन तलेन वा ॥ ३०५ ॥
यत्ताडनं भूतलस्य कुट्टनं तदुदीरितम् ।

लुठितम्

स्वस्तिकस्थितिपादाग्रे कुट्टनाल्लुठितं भवेत् ॥ ३०६ ॥

लोलितम्

पूर्ववत् कुट्टनं कृत्वा मन्दं मन्दमतः परम् ।
अस्पृष्टभूमेः पादस्य चालनं लोलितं भवेत् ॥ ३०७ ॥

विषमसञ्चारः

वेष्टयित्वा दक्षिणेन वामं वामेन दक्षिणम् ।
क्रमेण पादं विन्यस्य भवेद् विषमसञ्चारः ॥ ३०८ ॥

गतिभेदाः

अथात्र गतिभेदानां लक्षणं वक्ष्यते क्रमात् ।
हंसी मयूरी च मृगी गजलीला तुरङ्गिणी ॥ ३०९ ॥
सिंही भुजङ्गी मण्डूकी गातवारा च मानवी ।
दशैता गतयो ज्ञेया नाट्यशास्त्रविशारदैः ॥ ३१० ॥

हंसी गतिः

परिवर्त्य तनू[नं] पार्श्वं वितस्त्यन्तरितं शनैः ।
 एकैकं तत् पदं न्यस्य कपित्थं करयोर्वहन् ॥ ३११ ॥
 हंसवद्गमनं यत्तु सा हंसी गतिरीरिता ।

मयूरी गतिः

प्रपदाभ्यां भुवि स्थित्वा कपित्थं करयोर्वहन् ॥ ३१२ ॥
 एकैकजानुचलनान्मयूरी गतिरीरिता ।

मृगी गतिः

मृगवद्गमनं वेगात् लिपताककरौ वहन् ॥ ३१३ ॥
 पुरतः पार्श्वयोश्चैव यानं मृगगतिर्भवेत् ।

गजलीला गतिः

पार्श्वयोस्तु पताकाभ्यां कराभ्यां विचरंस्ततः ॥ ३१४ ॥
 संपादगतिर्मन्दं गजलीलेति विश्रुता ।

तुरङ्गिणी गतिः

उत्क्षिप्य दक्षिणं पादमुल्लङ्घ्य च मुहुर्मुहुः ॥ ३१५ ॥
 वामेन शिखरं धृत्वा दक्षिणेन पताकिकाम् ।
 तुरङ्गिणी गतिः प्रोक्ता नृत्यशास्त्रविशारदैः ॥ ३१६ ॥

सिंही गतिः

पादाग्राभ्यां भुवि स्थित्वा पुर उत्प्लुत्य वगतः ।
 काराभ्यां शिखरं धृत्वा यानं सिंहगतिर्भवेत् ॥ ३१७ ॥

भुजङ्गी गतिः

लिपताककरौ धृत्वा पार्श्वयोरुभयोरपि ।
 पूर्ववद्गमनं यत्तु सा भुजङ्गी गतिर्भवेत् ॥ ३१८ ॥

मण्डूकी गतिः

कराभ्यां शिखरं धृत्वा किञ्चित् सिंहीसमा गतिः ।
मण्डूकी गतिरित्येषा प्रसिद्धा भरतागमे ॥ ३१६ ॥

वीरा गतिः

वामे तु शिखरं धृत्वा दक्षिणेन पताकिकाम् ।
दूरादागमनं यत्तु वीरा गतिरुदीरिता ॥ ३२० ॥

मानवी गतिः

मण्डलाकारवद् भ्रान्त्या समागत्य मुहुर्मुहुः ।
वामं करं न्यस्य कटौ दक्षिणे कटकामुखम् ॥ ३२१ ॥
मानवी गतिरित्येषा प्रसिद्धा पूर्वसूरिभिः ।

मण्डलानि प्रयुक्तानि तथैवोत्प्लवनानि च ॥ ३२२ ॥
भ्रमर्यश्चैव चार्यश्च गतयश्च परस्परम् ।
एकैकभेदसम्बन्धादनन्तानि भवन्ति हि ॥ ३२३ ॥
एताश्च नर्तनविधौ शास्त्रतः सम्प्रदायतः ।
सतामनुग्रहेणैव विज्ञेया नान्यथा भुवि ॥ ३२४ ॥ *

* उपरिष्टदुद्धृतांशः केवलम् 'एम्'-आखतपुस्तके मण्डलभेदेभ्यः प्रागधिको दृश्यते ।

अथ अष्ट रसाः

शृङ्गारवीरकरुणाद्भुतहास्यभयानकाः ।
बीभत्सरौद्रौ च रसाः (शृङ्गारः शुचिकज्ज्वलः ?) ॥

अवस्थामेदाः

श्रुत्यक्षिप्रीतिद्वत्सङ्गाः सङ्कल्पो जागरस्तथा ।
 तनुता चापि विषयनिवृत्तिश्चात्रपा तथा ॥
 मोहो मूच्छा च मरणमित्यवस्थाः प्रपञ्चिताः ।
 चक्षुःप्रीतिश्च चिन्ता च सङ्कल्पो गुणकीर्तनम् ॥
 क्रियाद्वेषश्च तापश्च लज्जात्यागस्ततः परम् ।
 उन्मादमूच्छामृतय इत्यवस्थाः स्मृताः परैः ॥
 नयनैर्जनयेद् भावं भावात् स्पर्शं समाचरेत् ।
 स्पर्शनं द्रवमुत्पाद्य रतिं पश्चात् समाचरेत् ॥

चिन्ता

किं करिष्यति किं ध्यायेत् कास्ते किं वक्ति भामिना ।
 इतीव मानसोत्कण्ठा सा चिन्ता परिकीर्तिता ॥

संकल्पः

यामि तामरविन्दाक्षीं पिबाम्यधरपल्लवम् ।
 रमामि नितरां सार्धं तयेति सुदृढं पुनः ॥
 तां विना न हि जीवामि सैव मे परमं धनम् ।
 इतः परं सा शरणमिति सङ्कल्प ईरितः ॥

गुणकीर्तनम्

पषा मौलिविभूषणं मृगदृशामैषा परं जीवनं
 तां त्यक्त्वा न हि किञ्चिदस्ति शरणं यूनां रसोल्लासिनी ।
 सा भूषा भुवनस्य किम्पुनरियं वाचा परं जीवन-
 मित्येवं प्रतिभाति या गुणनुतिः स्त्रीपुं प्रभेदेऽपि सा ॥

क्रियाद्वेषः

गच्छ गच्छसि चेत्तां तां नाहं कान्ता न मे पतिः ।
 त्वं चेति कथनं यत्र कथनं द्वेष उच्यते ॥

तापः

किङ्करोति सुमाख्यो मां पञ्चभिर्बाणसञ्चयैः ।
 तपत्यनन्तरं गात्रं तापोऽसौ परिकीर्तितः ॥

लज्जातप्रागः (१)

देर्भ्यां समाश्लिष्य पयोधरौ तौ
प्रचुम्ब्य बिम्बाधरमायताक्ष्याः ।
सुखेन सुप्तः शयने निशाया-
मुद्वोधितोऽहं चरणायुधेन ॥

उन्मादः

चित्रे लिखितमालोक्य नायकं कञ्चनाङ्गना ।
परिरभ्य दृढं देर्भ्यां चुचुम्बे गण्डयोरमुम् ॥

मूर्च्छा

यत्राङ्गनाया वैकल्यां पञ्चप्राणनिरोधनम् ।
असंज्ञा याममात्रं सा मूर्च्छा बान्धा मृतिर्न हि ॥

अभिनयदर्पणं समाप्तम् ।

पाठान्तराणि

(VARIOUS READINGS)

पाठान्तराणि

N.B. Numerals refer to the serial numbers of the slokas in the Text ; and (i) and (ii) indicate respectively the 1st and the 2nd halves of the slokas.

1. V. यस्य for सर्व- ; M. तन्नमस् for तं नुमः.
2. M. सार्थ for सार्थ ; V. गन्धर्वाप्सरस्तो गणैः ; M. वदत् for गणैः.
3. V. तथा नृत्यं शम्भोरग्रे प्रयुक्तवान् ; VM. प्रयोगमुद्धृतं श्रुत्वा ; M. स्वप्रयुक्तस्ततो हरः ; V. प्रयुक्तं च ततो हरः.
4. M. तण्डुणा च गणाग्रण्या.
5. VM. बुद्धा तु ताण्डवं.
6. For 6(ii) S. reads तामिस्तु शिक्षिता नायों नानाजनपदास्पदाः
7. VM. ततः परम्परा-for एवं परम्परा-
8. V. पाद्यं चाभिनयं, M. वाद्यं चाभिनयं ; S. अभिनयान् गीतं ; V. गीतं सर्व संगृह्य, M. गीतं स्वरान् संगृह्य ; S. पद्मभूः for पद्मजः ; S. व्यरीरचत्रय-मिदं and M. पर्यक्षयत् शास्त्रमिदं for व्यरीरचच्छास्त्रमिदं.
9. V. -प्रागल्भ्यसौख्यं व, M. -प्रागल्भ्यसौगुण्यसौभाग्यानां.
10. M. दुःखादि शोकनिर्वेद- ; S. ध्रुवम् for मतम्.
11. V. नृत्यं चतुर्विधो * * * * नं for एतच्चतुर्विधो पेतं नटनं.
13. VM. तत्र for त्वत्र ; VM. दैवयात्रायां.
14. S. ब्रह्मणोक्तं for शुभार्थिभिः ; S. मङ्गल्यं for माङ्गल्यं.
15. M. तत् नृत्तम् for तु नृत्तम्.
16. VM. एतन्नृत्यमिह राजसभायां.
17. A¹. भावो for हाव- ; M. धीरोदात्तः कलावान् ; V. कलावाघटनय-चतुरो ; A². -चतुरः स महाराजधुर्यः एवं सभानायकलक्षणं.
18. M. सकनका for सुकवयो.
19. A¹ A². सभाकल्पतरुं वन्दे वेद- ; A¹-जीवितम्, A²-शोभितम् for -जीवितः.

20. M. प्राङ्मुखादङ् वसेन्मुदा ; VA². वसेयुः for वर्तेरन्.

21. Mss. रङ्गमुच्यते for रङ्ग उच्यते ; M. रङ्गमच्यस्थिते.

22. A². पार्श्वद्वन्द्वे तालधारी दक्षिणे च मृदङ्गकः ।

तयो *र्धे गीतकारः श्रुतिकारस्तदन्तिके ॥

V. * * र्ध्वे गीतधारी.

23. A². नाद्यकौ रङ्गमण्डली.

24. A². गीतवाद्यानुसारिणी.

25. M. परार्थभूषा- ; VM. प्रहसनमुखपङ्कजा ; A². समुदीदिशेत् for समुदीरिता.

27. VA². वेष्ट्या नाट्यो विवर्जिताः for दशैताः नाट्यवर्जिताः ; Mss जीवः स्थिरत्वं for जवः स्थिरत्वं.

28. Mss. वचो गीतः for वचो गीतं ; M. नृत्तं कार्यं for नृत्यं कार्यं.

29. Mss. सूक्ष्म नक्षत्र- for सूक्ष्मा नक्षत्र- ; M. किङ्किणी कांस्य-.

31. Mss. बहुविधान् for बहुविधीन् ; V. पात्रमुतं श्रीरामेवाचरेत्.

32. V. जय जय हे रङ्गाधिदेवने.

33. V. तुष्टये वापि रत्नकाणाम् ; M. तुष्टये चापि दृष्टानां च विभूतये.

34. V. नायकस्याथ ; M. पुष्पाञ्जलिमथाचरेत्.

35. M. नृत्तं कार्यं ; Mss. नृत्तं गीता-

36. M A³. अङ्गेनालाम्बयेद् गीतं ; A³. हस्तेनार्थनिदर्शनम्, A¹. वीक्षद्भ्यां for चक्षुर्भ्यां ; A². तालमादृशेत्, A¹. तालमाचरेत्, and A³. तालनिर्णयम्, for तालमादिशेत्.

37. A¹. यतो हस्तास्ततो ; A¹. ततः भावा for ततो भावा.

38. M. सात्त्विको परं.

39. M. चतुर्थ्याभिनयाः- ; S. तत्राङ्गिकोऽङ्गैर्दर्शितो मतः, M. adds to this couplet the following : बान्धव्यश्च सुरादीनां वाचिकेनैव कीर्तयेत्.

40. S. हारकेयूरकिरीटादिविभूषणम्. M. continues the आहार्याभिनय as follows : व्याञ्जकं मारिषादीनामाहार्येणैव कीर्तयेत् ; S. भावुकेन for भावबलेन ; VM. विधापित for विभावित.

42. Mss. श्रद्धा for-स्नेहा ; S. पार्श्व for पार्श्वौ.

43. P. पडङ्गानि for पडुक्तानि ; SP. स्कन्धावप्यपरे for ग्रीवामप्यपरे ; SP. प्रत्यङ्गानि त्विह ग्रीवा बाहू.

44. P. षडित्यादुरपरी ; P. भूषणानीति for कूर्परावेत- ; P. मतम् for जगुः.

45. V. ग्रीवा चाप्योपाङ्गन्तु, M. ग्रीवास्थायिन्योपाङ्गन्तु ; V. दृष्टिभ्रुकुटी- ; P. कपोलौ नासिकोऽनिलः.

46. Mss. अपाङ्गानि for उपाङ्गानि.

51. Mss. यन्नत्यनतिवर्जितम्.

52. M. स्तम्भवन्निष्क्रियत्वे ; MV. ज्ञेयमूर्ध्वभागे नताननम्.

54. V. -प्रमाणेषु for -प्रणामेषु.

56. M. तन्मदम् for तन्मतम्.

58. VM. जनाश्वासे ; M. वा विषादे for च विषादे.

59. M. रत्ने for यत्ने ; M. निषेधे वावमर्षे.

60. V. संज्ञोपयुतयोः for संख्योपहृतयोः.

61. S. परावृत्तमुदीरितम्.

62. V. तत्तुर्यकारलज्जादि ; M. वक्रोपसारणे for वक्रापसारणे,

66. A¹ आलोकित for प्रालोकित.

67. V. वीक्षितं सुरनारीवत्, M. वीक्षितैः सुरनारीणां ; A¹M. समानं for सानन्दं.

68. M. चाप्यनुचिन्ताविनिश्चये.

69. M. भवेदास्यभ्रमणं.

70. MV. इच्छायां for याच्ञायां ; VM. बलनक्रमात्, A¹A² चलनं for बलनं.

72. V. कलयो for कार्याणां ; A¹A² साची दृष्टि नियुज्यते for नाट्ये साची निरीक्षणम्, A¹A² चलनात् for चलनं.

73. M. दर्शने for निर्देशे ; A¹ च प्रसंशिते and M. समसंज्ञकम्, for प्रसंजिते.

74. M. दृष्ट्योरर्थ- for दृष्टेरर्थ- ; M. परवशे and A¹ पारवशे for पारवश्ये ; MA¹A² जपध्याने ; V. नमस्कृते for नमस्कृतौ.

75. M. ज्ञेयमूर्ध्वभावेवलोकनम्, \¹ ज्ञेयमूर्ध्वभावावलोकनम् ; VA¹ विलो-
कितम् for विलोकनम्.

77. M. अनुवृत्तिनिरीक्षणम् for अनुवृत्तिनिरीक्षणम्.

78. VA¹A² विचारे च शौर्ये च पठन-.

79. V. स्वाङ्गलोकने पाने-, V. तथा च परिवर्तिनी for तथैव परिवर्तिता.

81. MA² तथायत्ते for तथा यत्ने ; V. विश्रुते and A² विस्यते for
विस्तृते.

82. M. पार्श्वद्वयेऽप्यूर्ध्वभागे च चलिता ; V. चलनात् for चलिता.

83. A² खड्गे श्रमे.

84. V. -परिचुम्बने for -द्वयचुम्बने.

85. M. नाट्यन्तत्रि- for नाट्यतन्त्र- ; A² विज्ञेया for प्रयोज्या.

86. M. युष्मदस्मन्मुखे वाक्ये देशीनाट्य विशेषतः for the second half
of the couplet.

87. A¹ उच्यते and A² चोच्यते for प्रोच्यते.

88. V. असंयुक्तश्च युक्तश्च ; A¹A² प्रकीर्तिताः for निरूपिता ; A³ -हस्तानां
नामलक्षणमुच्यते.

89. I. पताकोऽर्धपताकः ; I. मयूरश्चार्धचन्द्रश्च, M. चन्द्राख्यो पुराल,
V. -चन्द्रश्चाप्युराल, A³ -चन्द्रश्च मरालः.

90. I. मुष्टिकशशिखरश्चैव ; A² कपित्थः खट्कामुख ; A²P. सूच्यास्य
पद्मकोशश्च बाणः सर्प-, I. सूचीमुख पद्मकोशो बाणः.

91. A¹. कांगुलश्चालपद्मकः, MV. कांगुलस्सोलपद्मकः, A² लांगुलस्योल-
पद्मकः, I. लांगुलश्चालपद्मकः, A³ गांगलश्चालपद्मकः, P. कांगोलश्चालपल्लवः ;
A³ चतुरो भ्रमरी चैव. MA²A³ हंसाख्य for हंसास्यो.

92. P. ताम्रचूडस्ततःपरम्, I. ताम्रचूडोर्णनाम(भ)कौ ; A³ हस्तानां नाम-
लक्षणमीरितम्, P. हस्तानां नामलक्षणमीष्यते ; I. -विंशतिसंख्यया ; I. adds
to this couplet the following.

नामान्युक्तानि कविभिर्भरतार्णवपारणैः ।

चतुरो चतुर्विधः शुद्धचतुरः खण्डचतुरः ॥

सर्पचतुरः चलसर्पनिशिरः.....

93. P A^s substitute this couplet by the following :

प्रसारणादङ्गुलीनामङ्गुष्ठस्य च कुञ्जनात् ।

पताकाख्यकरः प्रोक्तः करटीका विचक्षणैः ॥

I. also has the same with v. I प्रोक्तो भरतार्णवपारमैः ।

94. VPA¹A^s -निषेधके B. -निषेदके.

95. VPA²B तुरगे खण्डने ; P. वायोः शयने, B. वायुचयने ; A^sPB. गमनोदिते, I. गमनोचिते ; B. प्रसादे च प्रतापे च ; A¹ घनलेपे for घनातपे.

96. P. कवाटे बन्धने, BI. कवाटबन्धने ; B तरङ्गिणे, M. तुरङ्गके.

I. puts between the two halves of the couplet the following :

स्पर्शं देहीति वचने निषंगे च न दर्शने ।

97. I. तूष्णींभावस्य दर्शने. B. omits 96 (ii)-99. This couplet is continued in I by the following :

नृपश्रेष्ठस्य भावे च गाढालिङ्गनभावने ।

प्रलापे खड्गरूपे च पलायनविधिक्रमै ॥

मञ्जार्थं सलिले सिन्धौ क्षीरेणादरकुञ्चितः ।

तत्रतत्रेतिवचने तारल्ये स्वीकृतिक्रमै ॥

नाभिस्पर्शं च नारीणां शूराणां वीरवादाने ।

वामने पुरुषे रूपे पताकहस्तभावनात् ॥

98. M. सिद्धौ and V. सन्धौ for सिन्धौ ;

99. M. सम्बुद्धौ च and V. सम्बुधौ च, M. पुरश्चेपि for पुराणेऽपि.

100. A² एवमादिषु for एवमर्थेषु ; A¹ पताककरभावनाः, A² पताका-
करभावनाः I. पताकाहस्तभावनात्, B. पताकहस्तभेदनात् ; P reads 100 (ii)
as follows : पताकेऽनामिका वक्रा यद्यसौ त्रिपताककाः, and I has the same
as अस्मिन्ननामिका वक्रा यद्यासौ द्विपताककः. M. continues this by
त्रिपताक इति ख्यातो नृत्यकर्मविशारदैः.

101. A² वज्रे वज्रधरेऽपि वासवे, A^s ह्यादिन्यामपि वासवे ; A^s दीपे
त्वग्निज्वालाविजृम्भणे.

102. V. भरतादिभिः for भरतोत्तमैः ; For the whole couplet

A¹A² read स्त्रीपुंसयोः समायोगे युज्यन्ते त्रिपताकिकः, and A³ reads बाणार्थे त्विच्छुदण्डे च माङ्गल्ये त्रिपताकिकः, and PIB. read बाणार्थे युज्यते सोऽयं त्रिपताकाभिधः करः.

103. I. -तार्धपताककः ; P. ह्युभयोरिति वाचके, A¹M, उभयोरिति दर्शने.

104. B. काकच क्षुरिकायां च द्विजगोपुरशृङ्गयोः for 104 (i). For -प्रयोगके M. प्रयोगतः, P. प्रयोगकैः, B. विधीयते ; I. भरतार्णवपारगैः.

105. A¹ बहिःप्रसारी भजते स करः ; A²V. कुञ्चिताङ्गुष्ठसहितः स करः ; For the whole couplet A³ reads तर्जनी मध्यमै चात्र बहिस्तिर्यक् मुखे यदि । कर्तरीकस्येव * * * * ,

and P. तर्जनी मध्यमै चात्र बहिस्तिर्यक् मुखे यदि ।

कर्तरी हस्त एवायं तस्य रूपणमुच्यते ॥

106. P. विपर्यास पदेपि च, A³ विपर्यास मृतेपि वा. B omits the second half of the couplet.

107. M. -विरही पतने तथा । BA³ -विरहे कर्तरी भवेत् । B omits 107 (ii) and reads 107 (i) as विद्युदर्थेऽपि कलशे विरहे कर्तरी मुखः ; M. युज्यतेऽप्यर्थे for युज्यते यस्तु.

108. A¹ श्लिष्टौ च संप्रसारिताः ; A² चाग्रे संप्रसारिताः, P. श्लिष्टौ चास्या प्रसारिताः, A³P कथितः तस्य भावनमुच्यते.

109. A¹BP. हाराणां धारणक्रमे for शकुने वसने तथा ; BP. मयूरो युज्यते तत्र (तत्तद् P) उचितार्थविशारदैः for 109 (ii) ; Mss. अलकस्यापि नयने.

110. M. नयोदकस्य, A² नतुन्येतेकस्य, V. नेवृद्याकस्य ; Mss. प्रसिद्धकः for प्रसिद्धके ; A² -हस्तभावनः for करभावनाः B omits this couplet.

111. A¹ अर्धचन्द्रकरस्त्वयं पताके.

112. B. कृष्णाष्टमी भाति गलहस्तेर्धकेऽपि च ; A¹ मल्लायुधे and B. बलायुधे and A² मल्लयुद्धे for मल्लायुधे ; B. omits the second half of the couplet.

113. A¹ चापि त्वंगस्य स्पर्शने, V. चापि अंगसंस्पर्शने ; B omits 113 (i) and has प्राकृतानां नमस्कारैरर्धचन्द्रः प्रयुज्यतु for 113 (ii).

114. Mss. तर्जनी वर्क ; A³ विषेष्वमृतपानेषु, B. तीर्थामृतादिपानेषु ;

M. प्रचण्डपवनेषु च ; B continues 114 with अरालहस्तः कथिता सा तु नृत्य-
विशेषिता.

115. B omits 115 (ii) completely. A^s कुन्ताग्रे and A¹M कान्तार्थं
for कुन्तार्थं.

116. M मर्मोक्त्यामुग्रभावने ; A^s भावेऽपि शुक्रतुण्डो ; B V. omit
116 (i).

117. A¹ अंगुष्ठस्योपरियुत, M. अंगुष्ठेनोपरियुत ; A¹A^sA^s. हस्तो
ऽयमिष्यते. For 117 (ii) and 118 (i) P and B have the following :—

P. स्थिरे कचग्रहार्थं च मल्लानां युद्धभावने ।

ताण्डालिकादि नाट्येषु मुष्टिहस्तः प्रयुज्यते ॥

B. स्थिरे कचग्रहणार्थं घूर्णनं युद्धभेदने ।

तां वाशिनां विनृत्येषु मुष्टिभिः सामिधीयते ॥

118. See v. l. of 117 for 118 (i) ; A^s reads 118 (ii) as तस्मिन्-
नूर्ध्वं कृतोऽङ्गुष्ठमुक्तो तु शिखरः करः and P as अस्मिन्नुपरिचाङ्गुष्ठः शिखरः
संप्रकीर्तितः.

119. A^s gives the entire *vinigoga* or 119-121 (i) as मदने
कार्मुके स्तम्भे समे दन्ते धशेऽपि च । तर्पणे शिवलिङ्गे च युज्यते शिखरः करः ; and
B has it as अहं * * * * शिनास्त्यर्थं मद * * * * । निश्चयोरुभावे च शिखरेभ
निषे स्मृतः । * * * * अभिनयेऽङ्किते, while P has it as follows, मदने
कार्मुके स्तम्भे स्थायित्वे शिखरः स्मृतः.

120. See v. l. of 119. V. अभिनयांकिते for अभिनयान्तिके ;
A¹ परिभवादि विक्रमे, M. परिभावे विधिक्रमे ।

121. See v. l. of 119. A^s शिखरे तर्जनी वक्रिता यदि. For 121 (ii)
and 122 (i) A^s reads.

अंगुल्यः कुञ्चिता पृष्ठे तर्जन्याः क्रमशस्तथा ।

अंगुष्ठस्तर्जनीमध्यमाश्रुता स्यात् कपित्थकः ॥

and P reads

अंगुल्यः कुञ्चिता पुष्टिदर्शिन्यः क्रमशस्तथा ।

अंगुष्ठः तर्जनीमूलमाश्रितश्चेत् कपित्थकः ॥

122. For 122 (i) see v. l. of 121. A³ करः सोऽयं कथितो भरतागमैः ; A³ नटेन तालताडने, MVA¹A² वेष्टने तालधारणे. B has 122 (ii) as लक्ष्मीदेव्याः सरस्वत्या नटनो तालधारणे.

123. B. omits this couplet. Mss. पटस्यैवावकुण्ठने.

124. B. कपित्थः परिकीर्तितः ; A³ कपित्थे तर्जनीचैव वक्रितांगुष्ठमभ्यमा, M. तर्जनी चोर्ध्वमिश्रितांगुष्ठमभ्यमा, V. तर्जनी चोर्ध्वमिश्रितांगुष्ठमभ्यमः, A¹ तर्जनी चोर्ध्वमिश्रितांगुष्ठमभ्यगौ.

125. A¹A³M. भरतागमैः ; Mss. कुसुमापचये.

The entire *vinīyoga* of कटकामुखहस्त or 125 (ii)-127 (i) has been given by P. and B. as follows :

खलीनवाहनार्थेपि पादचारे तु (स्तु. B) लक्षणे ।

चामरे पुष्पमाल्ये च दर्पणस्य च धारणे ।

बाणावकर्षणे चैव कस्तूर्या घर्षणेऽपि च ।

वर्णयन् विप्रयोगेषु उच्यते (मुक्तारङ् B) कटकामुखः ।

126. MV. पोषणे for पेषणे. See v. l. of 125.

127. V. दृष्टिभावे च कटका-. See v. l. of 125 and 128 (ii).

128. V. हस्तः सूचीमुखः प्रोक्त नाट्यविद्या विचक्षणैः M. हस्तसूचीमुख-स्तस्य विज्ञेयो भरतागमैः. For 127 (ii) and 128 (i) A³. has

तिष्ठोऽङ्गुल्यो मध्यमाद्या शिरस्यंगुष्ठपीडिताः ।

तर्जनी प्रसृता सोऽयं सूचीहस्तः प्रकीर्तितः ॥

and P. has

मध्यमाद्यास्त्रयोऽङ्गुल्यः किञ्चिदंगुष्ठपीडितः ।

तर्जनी प्रसृता सोऽयं सूचीहस्तः प्रकीर्तितः ॥

A¹A² MV. शतेष्वपि for शतेऽपि.

129. A¹A² रोमाल्यां for लोकार्थे ; PB लोकार्थेवैवत्रधा(रीर)ण भावेन ; for 129 (ii) PB. have तच्छब्दे (व्य)जनार्थे च तर्जने.

130. MV. कार्श्ये शलाका वपुषि, A¹A² कार्श्ये श्यालके वपुषि वेण्या-माश्चर्यके तथा, B. कार्श्ये शलाटिकायाञ्च नालके नालभवने, P. कार्श्ये कलाकियाञ्च नलिनीनालभावने ; A² पाणौ च लोकदुन्दुभिवाद्ने, A¹ घोणायां लोकदुन्दुभि-वाद्ने ; PB, omit 130 (ii).

131. B. omits this couplet. A² has 131 (ii) as वीक्षणो विनियुज्यन्ते दिनान्ते सूचीहस्तकः and P. has वीक्षणोऽपि नियुज्यते सूचीहस्तः पुरातनैः.

133. For 133 (i) A¹ has गङ्गानद्यां तीरे तस्य शिवस्य मुकुटेऽपि च ; Mss. विनियोज्ये विधीयते ; P B. omit this couplet and P gives बाणहस्त.

134. M. अङ्गुल्या विरलाः ; A¹A². कुञ्चित पद्मकोरकः ; A¹A² omit the second half of 134.

135. M. कन्तुकेऽप्यल्पभोजने ; V. कन्तुके for कन्दुके ; PBA³ read the whole couplet as follows :

कमलेऽपि च बल्मीके घण्टायां (B. खट्वायां) कन्दुकेऽपि च ।

वर्तुले दर्पणे (A³घघणे) चूतफलाद्ये (B. भल्लाद्यैः) पुष्पकोरके ॥

136. A², घण्ट्यरूपे, PBA³. read this entire couplet and the 137 (i) as follows :

कार्णिकारपुष्पवर्षे शाखायां नमनेऽपि च ।

अण्डेऽपि पद्मकोशस्य विनियोगो नियुज्यते (मिधीयते B) ॥

137. See v. l. for 136. V. कमले चन्द्रे पद्मकोश इतीरितः, PV. पताके तलनिम्नत्वात् सर्पशीर्षे, A³. पताकाहस्तनिम्नत्वात् सर्पे, M. पताका नामिताग्रा चेत्.

138. MA¹A², देवर्षीदकदानेषु, MV. -दानेषु ह्यास्फालिङ्गे ज कुम्भयोः. See v. l. of 139.

139. For 138 (ii) and 139 (i) BA³P. have the following:

भुजगे चन्दनार्थं च प्रणम्यति वचो भवेत् (A³ देवतानां प्रणामके) ।

बाहने (वामने. B) पुरुषे सर्पशीर्षहस्त नियुज्यते (P A³. -शीर्षो च युज्यते) ॥

A¹ A² कनिष्ठिकाङ्गुष्ठः प्रसृतमृग-, V कनिष्ठिकाङ्गुष्ठ प्रसृते, A³ कनिष्ठाङ्गुष्ठ प्रसृते, M. कनिष्ठाङ्गुष्ठेन प्रसृतौ.

140. For of 140 (i) B has ह्योणां मध्ये क्रमेणेति वचने छत्रधारणे ; V चक्रे सर्पाद्योरपि ; A² भीतौ विवादे, A¹ चित्तविवादे ; M विनोदे for विवादे ; V. नेपथ्येऽप्याह्वाने त्रिपुण्डके ; A² आवापे for आह्वाने ; for 140 (ii) see the v. l. of 141.

141. For 140 (ii) and 141 P B. A³ has the following.

आवासेऽपि च नेपथ्ये (नैवेद्ये A³) वसने मन्दवाचके ।

भित्तौ विवादे समरे (शमने A³) समये च त्रिगुण्डके ।

देहे दुरस्थिताह्वाने रंगवल्ल्यां मृगानने ।

तिर्य्यगर्थेऽपि सञ्चारे युज्यते मृगशीर्षकः ।

M. कार्ये मन्दिरे for काममन्दिरे. A¹ A² omit 141 (ii).

142. A¹ सोपाने पदविन्यासे युज्यते मृगशीर्षकः, A¹ omit 142 (i).

143. For 143 (i) A³ has करः सिंहमुखाभिध कराभिनयवेदिनः,
M. सिंहाख्यमुखो भवेत्, MV. गन्धे चलने for दर्भचलने, A पद्म हारयोः, A¹ पद्म-
दामयोः. For 143 (ii) see of v. l. 144 below.

144. For 143 (ii) and 144 (i) P has.

होमार्थे दर्भचलने पद्ममालाभृतौ स्मिते ।

सिंहासने वैद्यपाके शोधनीयाश्च मध्यमे ॥

युज्यते सिंहवक्त्राख्यो हस्तोऽयं करवेदिभिः ।

M. वैद्यपाके शोभने संप्रयुज्यते ; V. काङ्गुलिके भवेत्, P. काङ्गोलको भवेत्
A³ गाङ्गुलको भवेत्.

145. B. लिकुचस्य for लकुचस्य ; A³ बालकन्यायां for बालकिङ्किण्यां ;
for घटिकार्थके. A² घटिकार्तके and A¹ घटिकर्तके, PB. घुटिकार्थके,
For 145 (ii) see v. l. of 146.

146. For 145 (ii) and 146 (i). A³BP read

चातके च चकोरे च गूढेऽपि च विशेषतः ।

लाङ्गुलहस्त विज्ञेयः कराभिनयवेदिभिः ॥

(लाङ्गुलहस्तः कथितः भरतार्णवकोविदैः B.) ॥

V. reads 146 (i) as चातके युज्यते चेदं काङ्गुलकरलक्षणम् ;
A² कनिष्ठावर्तिता च for कनिष्ठाद्या वक्रिताश्च ; A³ विरलास्सोलपद्मकः P. विर-
लाश्चालपल्लवः.

147. V. आवर्तकेपिच for चावर्तके कुचे. For 147 see v. l. of
148 below.

148. For 147, 148 and 149 (i) P reads

श्लाघायां प्रान्तनृत्ये च सौन्दर्यं कुचमण्डले ।
चालये तु नियुज्यते हस्तोऽयमलपल्लवः ॥

and B reads

शाखायां प्राणिनृत्ये च सौन्दर्यं च विचारणे ।
चालयेति नियुज्यते हस्तोऽयमरपल्लवः ॥

and A^s reads

* * प्रनृत्ये च सौन्दर्यं च विकारके ।
बालनाट्ये नियुज्यते हस्तोऽयमलपल्लवः ॥

149. M. श्लाघने च रथे चालपद्मपद्महस्तो विधीयते ; see 148 also for the 149 (i). V. तर्जन्याद्यास्त्रयः श्लिष्टाः ; see v. L. of 150.

150. For 149 (ii) and 150 (i) A^s and P read

ऊर्ध्वा कनिष्ठिका यस्मिन् शेषाः स्युः प्रसृता यदि ।
अंगुष्ठमध्यमामूले स करश्चतुरो भवेत् (P. स भवेच्चतुरः करः) ॥

M. -मूले तिरश्चेच्चतुरः करः, A^s -मूले युक्तश्चेच्चतुरः करः ; PB. किञ्चिदर्थं च (पि. B) कनके ताम्रलोहयोः, M. लोहने for लोहके.

151. B. omits this. M. द्रव्ये for आर्द्रे ; A^s वर्णभेदे व लोचने for लोचने वर्णभेदने ; A^s शकलातने for शकलीकृते.

152. A^s अनेक for आनने ; PA^s ललाटे तेलघृतयो for आनने घृततैलादो, for 152 (ii) see 153 below.

153. For 152 (ii) and 153 (i) A^s reads

मध्यमानामिकाङ्गुल्यौ निकुञ्च्य तलमाश्रिते ।
शेषाः प्रसारिताश्चासौ ज्ञेयः स भ्रमरो करः ॥

and P reads

मध्यमानामिके सम्यक् कुञ्चिते तलमाश्रिते ।
शेषाः प्रसारिता सोऽयं भ्रमराभिधहस्तकः ॥

M. योगे for पद्मे. For 153 (ii) see v. L. of 154.

154. A^s भ्रमराख्यः करो ज्ञेयः कीर्तितो भरतागमैः ; M. कीर्तितो भरतोत्तमैः, A^s A^s त्रयाङ्गुल्य मध्यमाद्या प्रसृता. For 153 (ii) and 154 (i) B reads

योगे मौने व्रते भृङ्गे गजानां दन्तखातने ।

युज्यते भ्रमरस्योऽयं हस्तचारादिचक्षणे ॥

For 155 (ii) see the *v. l.* of 157.

156. M. मृत्तिकादौ for यौक्तिकादौ, V. निष्कके मल्लिकादौ. See *v. l.* of 157.

157. For 155 (ii), 156 and 157 (i) PB. read

चित्रस्य लेखने शोभनार्थं रेखा विवेचने ।

मालानां वहने सोऽहं भावनार्थेऽपिरूपके (B निरूपणे) ।

दासीति वाचके (B शून्येति वचते) चापि निकषाणां विभावने ।

कृत्यमित्यर्थवचने हंसास्योऽयमुदीरितः ॥

V. दंशे तु जलबन्धे च करो हंसास्य ईरितः.

158. P. तन्निरूपणमिहोच्यते, See *v. l.* of 159.

159. For 158 (ii) and 159 (i) PB read

मर्यादायां सेतुबन्धे पिधाने दूरगाहतौ (B-गावृते)

शुद्धनाट्ये विधानेऽपि हंसपक्षो नियुज्यते ॥

A¹ A² -पक्षोऽयं युज्यते भरतागमे ; A¹ A² M भरतागमैः. For 159 (ii) see *v. l.* of 160.

160. for 159 (ii) and of 160 (i) P reads

क्रमात् प्रदेशिनी मध्यमाङ्गुष्ठपरियोजनात् ।

शीर्षे प्रसारिते सोऽयं संदंशो विकचाननः ।

161. कीर्तितो नाट्यकोविदैः ; 160 (ii) see the *v. l.* of 161.

161. For 160 (ii) and 161 (i) PB. read

मौक्तिके पुलके वापिचिन्दौ (B. वारिविन्दौ) रुद्राक्षरुक्ते (B. -वृत्तयोः)

गुलिकायां च विकच (B. लिङ्गुचे) मल्लिकायां च चिद्रुमै ।

तिलाहृतौ च (B-हृतस्य) संख्यायां संदंश परियुज्यते (B. नियुज्यते) ॥

M V. अर्चनेऽपि च वक्तव्ये सन्दंशाख्यो विधीयते ; A¹ A² अङ्गुलिपञ्चकं सम्यक् मिलिताग्रां.

162. A¹ A² हस्ताऽयं कातता, शास्त्रकावदः. V M. भरतागमैः. For 162 (i) P reads

सर्वाङ्गुल्यग्रसंयोगान्मुकुलाभिधहस्तकः ;

M. कुमुदेऽभिजने. For 162 (ii) see the *v. l.* of 163.

163. For 162 (ii) and 163 (i) P reads

दाने दैन्योक्तिघटने पञ्चसंख्येति भाषणे ।
मुकुलीकृतपद्मे षु भोजनार्थं जपेऽपि च ॥
एतादृशार्थभावेषु मुकुलाख्यः करो भवेत् ।

and B reads

दाने दैन्योक्तिघटने पञ्चसंख्येति भाषणे ।
जपे च भोजने चैव कमले पठितस्तथा ॥
मुकुलाभिधहस्तञ्च युज्यते योगपण्डितैः ।

M. नामौ च करटीपुष्पे ; for 163 (ii) P reads

तर्जन्याद्याः प्रसृता स्युः तिस्रोऽङ्गुष्ठः परम् ।
कनिष्ठामूलगामीचेत्ताम्रचूडकरो भवेत् ॥

164. For the entire 164 B reads

वेदत्रयं त्रिलोकार्थं त्रयसंख्ये विनिर्दिशेत्
ताम्रचूडस्य विज्ञेयं युज्यते नृत्यकोविदैः ।

For कुकुटादौ बके काके A¹ reads भके कुकुटकाकादौ, A² reads अयं कुकुटकाकादौ ; A¹ हयश्च ताम्रचूडाख्यः करो भरतकोविदैः for 164 (ii).

165. M.-कनिष्ठे तु त्रिशूलकः. A² बिल्वे शैलेत्ययुक्ते. A¹ त्वर्धयुक्ते for त्रित्वयुक्ते.

166. Mss.—समने for -नमने, A¹ कनिष्ठाङ्गुष्ठस्य समने मृगशीर्षके तथा.

167. A² भेरौ for भेके, A² मर्कटे च शुक्रौ तु युज्यते करः. A² मर्कटे च सूक्ता सयुज्यते करः ; A¹ कपित्थस्त तर्जनी ; MA¹ चौर्धसारणे. A¹ ऊर्ध्वसारणं त्वर्धकिः.

169. For 169 and 170 Mss read

आह्वानभावचलने कटकहस्त युज्यते ।
एतस्य विनियोगस्तु कटकहस्तदर्शने ॥

It is highly probable that these lines have been mutilated and confounded. I have therefore suggested the reading as shown in the text.

171. Mss. प्रकीर्तितः.

175. A² खटा च गण्डभेरुण्ड इत्येते संख्याताः कराः ; M. खटाङ्गरुद

इत्येते संख्याताः ; V. चतुर्विंशतिः-, A² त्रयो विंशतिरप्येते पूर्वज्ञैर्भरतादिभिः,
M. त्रयो विंशतिधा प्रोक्ता सूरिभिः संयुता कराः.

176. A² -नमस्कारे त्वनुक्रमात्,

177. A¹ -मूलाग्रपार्श्वकाः.

178. MVA¹ प्रमाणे गुरु-, A² प्रमाणे गुरु-, A² -सम्भाषे प्रमाणोद्गीकृते ;
A² यत्राङ्गुल्यकरयो यत्र निस्तुताः ; A² नृत्यहस्तयोः for निस्तुत्य हस्तयोः.

179. M. अन्तर्बहिर्हि वर्तन्ते ; M. कटक सोऽभिधीयते.

180. A² अंगामोटने शाखानां नमनेपि च, A² अगमने च शाखायां नम-
नेपि च.

181. M. संयोगिनोः स्वस्तिकाख्यः, A² पताकाबुरु-, MVA¹ पताके ऊरु-

182. A² नाट्यारम्भे च डोलायां विनियोगो विधीयते. VMA¹A² प्रयो-
क्तव्यमिति.

183. Mss. बालफलादि for वारिफलादि च. cf अपांग- ; S. VII. 198.
A¹ फलानि ग्रहणे-, V. ग्रहणे तथा. V. सन्ध्ययोरर्घ्यदाने च, A¹ -रर्घदानेन मन्त्र-

184. A¹ उत्सङ्ग नाम हस्तोऽयं विज्ञेऽयो भरतादिभिः, V. उत्सङ्गनाम हस्तोऽयं
ज्ञेयो भारतवेदिभिः, A² उत्सङ्गनाम हस्तोऽयं विज्ञेयो भारतागमैः.

185. VA² कर ईरितः for युज्यते करः.

186. A² विन्यस्य शिखरः, A¹ शिवलिङ्गप्रदर्शने.

187. Mss. स्वस्तिका मणि- ; M. नाट्यविदां मतम्.

188. M. विवाहायुषि युज्यते.

190. M. शिशिरान्त- for शिखरान्त- ; for 190 (ii) see 191.

191. A¹. तर्जन्यां यदि, A² तर्जन्या युतमा-, V. तर्जन्यौ तु तथा आश्लिष्ट ;
for 190(ii) and 191 A² reads.

धृत्वा कराभ्यां शिखरौ वामाङ्गुष्ठ प्रवेशयेत् .

दक्षिणेन तु तदङ्गुष्ठस्तर्जन्या वामयोयुतः ॥

उक्तः शङ्खाभिधो हस्तः कराभिनयवेदिभिः ।

विनियोगस्तु तत्रैव कीर्तितो भरतागमैः ॥

192. For the entire couplet A² reads

तिर्यगन्योन्यसंसक्ततलाभ्यामर्धचन्द्रकौ ।

चक्रहस्तो भवेदेष सोऽयं चक्रो नियुज्यते ॥

193. For 193 (i) A² चक्रस्त्वङ्गुलिकायुक्तं पृष्ठो भवति सम्पुटः.
For 193 (ii) V. सोऽपि वस्तेति बोधाने सम्पुटो विनियुज्यते.

194. A¹ तर्जन्यै पाश, A² तर्जन्यां पाश ; for 194 (ii) A² reads पाशे
च लङ्गकीडायां शृङ्खलायां. For the entire couplet A³ reads

सूचीहस्तेन तार्जन्ययुतार्थनिका यदि ।

सोऽयं पाशकरो नाम भरताचार्यसम्मतः ॥

A² reads रणे द्वेषे च पाशे च शृङ्खले विनियुज्यते ।

195. For the 195 (i) स्नेहे सुखे च यद्युज्यते कीलकः करः सम्मतः ;
A¹ नर्मानुलोप, M. नर्मानुलेपे, M. विनियोगस्य सम्मतः for कीलको विनि-
युज्यते. For the entire couplet A² reads

मृगशीर्षाभिधो हस्तोऽयं यदि गुह्य(?) कनिष्ठिका ।

कीलकः स करो वध्य(?) संकेते विनियुज्यते ॥

196. For the entire couplet A² reads

करपृष्ठे करं न्यस्य कनिष्ठाङ्गुष्ठविस्तारात् ।

मत्स्यहस्तो भवेत् सोऽयं मत्स्येऽपि विनियुज्यते ॥

197. A² -कनिष्ठके. For 197 (ii) see also the v. l. of 198.

198. For 197 (ii) and 198 (i) A² reads

हस्तसम्पुटकेङ्गुष्ठ कनिष्ठानिस्तृता पृथक्

कूर्महस्त भवेत् सोऽपि कूर्मेऽपि विनियुज्यते ॥

M मृगशीर्षे त्वन्यकरस्योपर्येकस्थिते, A¹ मृगशीर्षे त्वन्यकरसोपर्येकस्थिते,
A² मृगशीर्षे त्वन्यतारस्योपरियुक्तस्थिते. For 198 (ii) see the v. l. of 199.

199. M उच्यते for ईरित, M स्याद् वराहस्य च दर्शने. For 198 (ii)
and 199 A² reads

मृगशीर्षे मृगशीरो न्यस्याङ्गुष्ठकनिष्ठयोः ।

संबन्धः स वराहाख्यकरस्तस्मिन् प्रयोज्यते ॥

200. A¹ A² चन्द्राङ्गुष्ठः-; for गरुडहस्त इत्याहुर् V has ज्ञेयः स
गरुडो हस्तो and A² has विज्ञेयो गरुडो हस्तः.

201. For the entire couplet A² reads

सर्पशीर्षप्रमा हस्ताऽन्यस्ता चेन्मणिबन्धयोः ।

स नागबन्ध हस्तस्यान्नागबन्धे स युज्यते ॥

220. For the entire couplet A³ reads

ऊर्ध्वाधो धृतमुष्टौ तु वामे दक्षिणे यदि ।

स वामनः करः प्रोक्तोः नृत्यविद्याविशारदैः ॥

222. M रामचन्द्रहस्त इत्यभिधीयते.

223. M बलरामस्य हस्तः स्यादिति नाट्यविदो विदुः.

225. A¹ V हस्त स्यादिति नाट्यविदो विदुः.

227. Mss. धृतान्येन ; for 227 (ii) see v. l. of 228.

228. For 227 (ii) and 228 (i) A³ reads

करे वामे तु शिखरं दक्षिणेन पताककः ।

धृतौ यदि क्षत्रियस्य कर इत्युच्यते बुधैः ॥

A¹ कर वामे ; Mss हंसाख्यः दक्षिणे ; for 228 (ii) see the v. l. of 229.

229. For 228 (ii) and 229 (i) A³ reads

हंसास्य दक्षिणे हस्ते वामे तु कटकामुखः ।

धृतौ यदि तु वैश्यस्य कर इत्यभिधीयते ॥

231. V. दक्षिणे मृगशीर्षकम्,

232. V. धृतं स्त्रीपुंसयोर्हस्तः, V स्त्रीपुंसयोर्हस्ते व्यख्यातो भरतादिभिः ;

V बद्धा वामेर्धचन्द्रश्च, M पक्षे वामेऽर्धचन्द्रश्चसंदंशो, A¹ A² वामेऽर्धचन्द्रस्यात् सन्दंशो ; V करे दक्षिणे for दक्षिणे करे.

233. A² व्यावर्तयित्वा for आवर्तयित्वा. M हस्ते ततः V हस्त ततः M करे धृते मातृहस्त.

234. A¹ A² V शिखरं दक्षिणेन

235. For 235 (i) A¹ A² V read धृतं च नाट्यशास्त्रज्ञैः पितृहस्त- इतीष्यते.

236. Mss. वामहस्ते ततः परम्.

237. Mss. स्त्रियः करे धृताः मातृहस्त.

238. V इत्यभिधीयते for इत्युच्यते बुधैः.

240. V नाट्यविदो विदुः for नाट्यविदां मतम्.

241. VA¹A² हस्तः प्रकीर्तितः for हस्त इति स्मृतः.

246. V. दक्षिणं दक्षिणस्य तु.

अभिनयदर्पणम्

247. This is repeated. See 37.

248. V स्वस्तिकारुच्यञ्च Mss. शकटं पाश कीलके Mss. कपित्थं

V खिशरम्.

250. M. हसोपकण्ठे for अंसोपकण्ठे.

254. Mss. पताकिका for प्रकीर्तितः.

256. Mss. शिखरं त्रिशूलो.

263. V. स्थितिरताय मण्डलम्.

265. M कतो for धृतो ; V भरतागमै.

278. V. स्थित्वान्यत् पद-, M स्थित्वान्ये पद-.

280. Mss. पश्चाच्चाथ for पश्चादथ.

282. V कथ्यते मया. for परिकथ्यते.

283. M मोडितं for मोडितं.

285. For विन्यसेद्देष्टा M विन्यसेद्देष्टां V विन्यसेद् ह.

286. M. पुरःपार्श्व समु-.

287. M मोडिता. for मोडिता.

288. V प्ररणात् for -प्रकाशनात्.

291. V विज्ञेया नृत्यशास्त्रविशारदैः

295. V सत्त्वरे for सत्त्वरम्.

301. V स्थानस्य स्वस्य पादस्य , V पादयोर्बाहुपार्श्व-.

306. Mss. भूतलन्तु कुट्टनं.

309. V वक्ष्यते लक्षणं कमात्.

312. V हंसीगतिरीष्यत. M कपित्थो हस्तयोर्वहन्

313. V गतिरीष्यत.

314. V मृगगतिः स्मृतः, Mss. विजयं ततःfor विचरंस्ततः.

319. Mss. भरतागमैः.

322. M दशैकं च for प्रयुक्तानि.

323. M भवान्यश्चैव. for भ्रमर्यश्चैव.

324. M शास्त्रतत् यत, V सम्प्रदायिकः. V. सतामनुग्रहेणैतद्.

शोधनपत्रम्

श्लोके	सुद्रितम्	पाठ्यम्
५	पार्वता	पार्वती
३५	गीताभिनयनभाव-	गीताभिनयनं भाव-
४२	पार्श्वी	पार्श्वी
४७	तथाङ्गल्यः	तथाङ्गुल्यः
९३	अङ्गल्यः	अङ्गुल्यः
१०८	-काङ्गष्ठौ	-काङ्गुष्ठौ
१११	-ऽङ्गुष्ठसारणान्	-ऽङ्गुष्ठसारणात्
१२१	अङ्गुष्ठमूर्ध्नि	अङ्गुष्ठमूर्ध्नि
१४६	काङ्गलो	काङ्गुलो
१५५	तर्जन्यङ्गुष्ठ-	तर्जन्यङ्गुष्ठ-
१६१	अङ्गली-	अङ्गुली
१६३	ताम्रचूडः	ताम्रचूडः
१७४	शकटं	शकटं [टः]
१९३	कुञ्चिताङ्गलय-	कुञ्चिताङ्गुलय-
२१३	पाशं	पाशं [शो]
३०२	पाणिना	पाणिना

NANDIKESVARA'S
ABHINAYA-DARPANAM
TRANSLATION



आङ्गिकं भुवनं यस्य वाचिकं सर्ववाङ्मयम् ।
आहार्यं चन्द्रतारादि तं नुमः सारत्तिकं शिवम् ॥

NANDIKESVARA'S

ABHINAYA-DARPANAM

Salutation

1. We bow to the *sāttvika* Śiva whose *āṅgika* is the world, whose *vācika* is the entire language and whose *āhārya* is the moon and the stars etc.

1. This *śloka* of the AD. has been taken by the author of the SR. without any acknowledgment (*vide*, VII. 1). This work however recognizes Nandikeśvara as an authority on *samgīta* which includes *nṛtya* and *abhinaya* (*vide*, I. 17, 21). Besides the first *śloka* SR. takes from the AD. others as well. They have been pointed out in the Introduction § 16.

For meanings of *sāttvika*, *āṅgika* *vācika*, and *āhārya* see 39-41.

In this *śloka* Śiva has been compared with an actor whose means of expression are gesture and posture as well as voice and costume. One aspect of Hinduism sees in him the Supreme Divinity who reveals himself through the world, the human speech and the starry firmament. The image of Śiva as a cosmic dancer and actor (Nāṭa-rāja) is often to be met with in Hindu literature. (*cf.* MG. p. 13). Two very beautiful examples of the same from Sanskrit are quoted below.

पादस्याविर्भवन्तीमवनतिमवने; रजतः स्वरपातैः संकीर्जनैव दीर्घां मुहुरभिनयतः सर्वलोकानिगानाम् ।
दृष्टिं लक्ष्येषु नीयां ज्वलनकणमुचं वध्नतो दाहभीतिरित्याधाराणरोधात् विपुर्विजयिनः पातु वो दृःखनृत्यम् ॥

Mudrārāksasa, I. 2.

कल्यापायनिशान्तमास्थसमये सङ्गीमरङ्गाङ्गणं सम्राप्य प्रतताङ्गहारवलनावैचित्राचितस्थितिः ।
आकाशि स्वपुष्पेव च विविधां दृष्टिं समासूत्रयन् वैलीक्यस्थपतिस्त्वमेव भगवन् विश्वकलित्त्रिभसि ॥

quoted in the *Abhinava-bhārati* on NŚ. (GOS.) IV. 260.

In the MG. *inagnāta-śloka* has been followed by a dialogue between Indra and Nandikeśvara (*Indra-Nandikeśvara-samvāda*) which does not occur in any ms. of the AD. used for this edition. The substance of this dialogue is as follows : Once Indra met Nandikeśvara and said that he intended to gain victory over Nāṭasekhara, a Daitya-dancer and needed for this purpose an authentic knowledge of the art of dancing. Then Indra was advised to listen to the *Bharatārṇava* composed by Nandikeśvara.

TIRUPATI

respectively, and made rules for this art (*śāstra*) which grants dutiful life (*dharma*), wealth (*artha*) and enjoyment (*kāma*) as well as liberation (*mokṣa*), and which promotes fame, self-confidence, fortune and cleverness, and which gives rise to peace, patience and liberality and pleasure, and does away with misery, affliction, sorrow and despondency. This (art) is valued even more than the bliss which persons meditating on *Brahman* (the Supreme Soul) experience. Otherwise how could it captivate the heart of sages like Nārada?

Variety of Dances (Naṭana)

11-12. Dance which has this fourfold aspect (of *abhinaya*) is of three kinds: *nāṭya*, *nṛtta* and *nṛtya*, according to sages like Bharata and others.

Occasions for the Dance

12-14. *Nāṭya* and *nṛtta* should be witnessed particularly at the time of a festival. Those who wish for good luck should cause *nṛtya* to be performed on occasions like the coronation celebrations of kings, a festival, a procession with an image of a god, a marriage ceremony, the reception of a friend, the entry into a (new) town or house, and the birth of a son; for it (*nṛtya*) is auspicious.

धर्मो धर्मप्रवृत्तानां कामाः कामोपसंविनाम् ॥ I. 105.

अवधानां विबोधय वैदग्ध्यं विदुषामपि ।

इश्वराणां विलासश्च स्वीर्यं दुःखार्दितस्य च ॥ I. 107.

9-11 The MG. omits 11. The four items in 11. refer to *pāṭhya*, *abhinaya*, *gīta* and *rasa* mentioned in 8.

12b-14 Compare with these the following passage from the NŚ.

विवाह-प्रसवावाह-प्रसोदाभुग्दयादिषु ।

विनोदकरणं चैव नृत्तमेतत् प्रकीर्तितम् ॥ IV. 262-263.

The songs of Ālā along with dance and *abhinaya* are still found to be performed in U. P. at the birth of children (I owe this information to Prof. Kshiti Mohan Sen of the Viśvabhāratī). Only a generation ago Hindu women in some parts of Bengal celebrated births and marriages by song and dance which, however, could be witnessed only by members of their own sex, while girls performed dances in their own *vratas* which could be

Nāṭya

15. *Nāṭya* or *nāṭaka* which has some traditional story for its theme is an adoreable (art).

Nṛtta

15. That (dance) which does not express mood (*bhāva*) by means of *abhinaya* is called *nṛtta*.

Nṛtya

16. That (dance) which suggests flavour (*rasa*) and mood (*bhāva*) is called *nṛtya*. This dance is always fit to find a place in the court of great kings.

Characteristics of a President

17. The President of the audience should be wealthy, intelligent, discriminating, an expert in making awards, versed in the science of music, versatile, celebrated, having pleasing virtues well-acquainted with gestures which express desires and moods, without

witnessed by all. This dance by ladies has now gone out of fashion though girls may still be found who dance during their *vratas*, but recently attempts are being made to revive these old dances and introduce new ones. In many parts of Western India, the dance is still greatly in vogue—the beautiful *Garbā* dance of Gujarat women is a living art, and is well-known. The dance as a domestic as well as religious institution still lingers over a great part of India.

15 *Pūjyam* means ‘adorable’ i.e. ‘worthy of admiration’. The distinction made by the AD. between *nṛtta* and *nṛtya* is not observed by the NŚ. This probably shows that the two works follow two divergent traditions. The MG. has here (p. 14) that *nṛtta* ‘is that form of dance which is void of flavour (*rasa*) and mood (*bhāva*)’.

16 In the MG. this is followed by a division of dance into *Lāsya* and *Tāṇḍava*, of which “*Lāsya* dancing is very sweet, and *Tāṇḍava* dancing is violent”.

17 Evidently the original of the MG. reads this differently, and the reading there seems to be corrupt (p 15). The *sabhāpati* means here the president of the assembly of spectators. His functions are to make pronouncement of the merit of a performance of a play and to distribute rewards to the *sūtradhāra* or leader of the troop of dancers and actors. For

envy or malice, well-disposed to people, possessed of rightful conduct, kind, patient, disciplined, well-versed in arts and proficient in *abhinaya*.

Characteristics of the Adviser (Mantrin)

18. The Adviser of such a President, who speak in an intelligent and dignified manner are well-off and have a desire for fame, understand moods (*bhāvas*), are able to distinguish between merit and demerit, know the arts of love, are upright and well-versed in polity, have a kind heart, are good scholars who are expert in distinguishing between different dialects, and possess a poetic faculty. —such Advisers shine (in the assembly).

The Character of the Audience (Sabhā)

19. The audience which is as it were the Wishing Tree (*kalpa-vṛkṣa*) shines with the Vedas as its branches, the *Sāstras* as its flowers and the scholars as the bees adorning it.

another definition of *sabhāpati* see SR. VII. 1345-1350. It should be noted in this connexion that this honour of presiding at the assembly of spectators was given to one on merit only.

18 The reading of the original of the MG. seems to be different here. (see p. 15). The description of the *mantrins* is not found in any of the principal works on *saṃgīta*. This again may be said to show that the AD. follows a tradition which is different from that of the rest (*vide* notes on 15.) The functions of the *mantrins* seem to be assisting the President. The need of an expert for the appreciation of different dialects (*i.e.* Prākṛits) probably points to a time when the difference among them were not easily to be marked.

19 The MG. adds to the character of the audience the following: "where men of truth are found, shining with good qualities, famous for righteous conduct, honoured by kings, adorned by the Vedas; where Vedānta is expounded; when distinguished by the sound of voice and lute (*vīmā*); possessing heroes of reknown, ornamented by resplendent princes, shining with royal splendour" (p. 15). This gives also the seven limbs of the audience as men of learning, poets, elders, singers, buffons and those who are familiar with history and mythology (p. 15).

The Arrangement of the Audience

20-23. A President of the audience as described before should sit joyfully (in the hall) with his face towards the east. On his two sides should sit poets, advisers and friends. Dance should be performed in front of him. And the place (of dance) is called *raṅga* (the stage). When the dancing girl will be in the *raṅga* a very good dancer (*nāṭa*) should remain near her. On her right side should stay two men with cymbals and two (persons with) *mṛdaṅgas* should be on her two sides. A singer should remain between the latter two, and the drone (*śrutikāra*) should be near at hand. In this order should a group of players sit at the begining of a *nāṭya*.

Characteristics of a Dancing Girl (Pātra)

23-25. She should be slender-bodied, beautiful, young, with full round breasts, self-confident, witty, pleasing, knowing well when to begin (a dance) and when to stop, having large eyes, able to perform in accompaniment of vocal and instrumental music, and to observe the proper time-beats, having splendid dresses and possessing

22 The *śrutikāra*, according to Prof. Kṣhiti Mohan Sen, is represented in modern times by the instrument called *Tān-pūrā*.

23b-25 The word *pātra* for a dancing girl is to be noted: it is found in Medieval India (in Hindi) as *pāṭura* and *pāṭuriyā*, in the same sense. A dancing girl must be beautiful; for according to SR. the true dance relates to a beautiful body and dances other than this are caricatures (चारुधिष्ठानवद्भृत्यं वृत्तमन्यद्दृविडम्बना VII. 1249). The MG. seems to have considerably missed the sense of this passage. *Kuśālā-graha-mokṣayoh* has not been properly explained even in the footnote (p. 16). Next to her personal beauty, a good make-up is necessary for a dancing girl. We quote below in this connexion what SR. understands by such a good make-up etc.:—

मूलीनस्त्रिग्विस्तीर्णकेशपाशनिवेशितः । यन्त्रिविलुलितः पृष्ठे लसत्पुष्पावतंसकः ॥
 वेशी वा सरला दीर्घा मुक्ताजालविराजितैः । कलितं कुण्डलैर्भावं कसूरीचन्दनादिना ॥
 रचितं चित्रकं भाले नेत्रे लवन्ननाश्रिते । उन्नसत्कान्तिवलये तालपते च कर्णयोः ॥
 दन्तपंक्तिप्रभाजालप्रोन्नवलीकृतरङ्गभूः । कसूरीपत्रभङ्गाङ्गौ कपोलौ कण्ठलम्बिता ॥
 ताराहारावलि स्थूलमौक्तिका स्तनमण्डना । प्रबोद्धौ न्यस्तसद्रवसौवर्णवलयान्वितौ ॥

a happy countenance. A girl having all these qualifications is called a dancer (*pātra*).

Her Disqualifications

26-27. The ten kinds of women that should be avoided in the *nāṭya* are : women with white specks on their eyeballs, or women who have scanty hair, or have thick lips or pendant breasts, or who are either very fat or very thin, or are either very tall or very short, or hunch-backed, or have no voice.

Essentials of a Dancing Girl

27-28. Agility, steadiness, *rekhā*, practice in *bhramarī* movement, the glancing eye, endurance, memory, devotion (to her art), (clear) speech, good singing powers, these ten are the essential qualities of a dancing girl. Dance should be performed by a dancing girl possessing these qualifications.

अङ्गुल्यो धृतमागिक्यनीलवज्रादिमुद्रिकाः । चन्दनैर्धूसरं गावं यद्वा कुङ्कुमरञ्जितम् ॥
 क्षीरीदकं दुक्लादि वस्त्रं कर्पासकस्तनुः । सकञ्चुकं वा चलनं तत्तद्देशानुसारतः ॥
 एतन्मङ्गलमन्यद् वा पात्रयोः श्यामगौरयौः । यथोचितं विधातव्यमित्याहुः शिववक्त्रभः ॥

VII. 1250-1257.

The NŚ gives the following qualifications of the *pātra*.

बुद्धिः सत्त्वं स्वरूपं च (मरूपत्वं) लयतालञ्च नान्यथा (-ता तथा) ।
 रसभावज्ञता चैव वयःस्थूलं (वयःसत्त्वं) कुतूहलम् ॥ ग्रहणं धारणं चैव गानं नाट्यकृतं तथा ।
 जितध्वमोक्षाहाविति पात्रगतौ विधिः । XXVII. 97-98.

The following description of the *pātra* occurs in the SR.

मौष्ठवं रूपसम्पत्तिश्चास्वस्तीर्णवक्त्रता । विशालनेत्रता विस्वाधरता कान्तदन्तता ॥
 मुकण्डकस्तुता वेज्जलतासरसबाहुता । तनुमध्योन्नति स्थूलनिमित्तस्वकरभोरुता ॥
 अत्युच्चस्त्वर्पपीनलवराहिल्यमशिरालता । लावण्यकान्तिमाधुर्यधैर्यैर्दायप्रगल्भता ।
 गौरता श्यामता चेति तज्जैः पात्रगुण मताः ॥ VII. 1241-1244.

26b-27a The MG. evidently reads *reṣyā nāṭye viraṅjitāḥ* (p. 16). This is obviously a misreading. *Puṣpākṣī* translated as 'whose eyes are pale like flower' means 'a woman whose eyes have white or whitish specks in her eye-ball' (p. 16). The SR. does not give any specific *pātra-doṣa*, but says that absence of *guṇas* is to counted as *doṣa* in a *pātra*. (see VII, 1247).

27b-28 *Rekhā* in this passage has a technical meaning. The following is the definition of the same from the SR.—

शिरोनेत्रकरादीनामङ्गानां मेलने सति । कायस्थितिर्मनोनेत्रहारी रेखा प्रकीर्तिताः ॥ VII. 1226,

Qualities of the Bells (for the feet of the Dancing Girl)

29-30. Tiny bells (*kinkinī*) made of bronze (*kāmsya*) should have pleasant sound, and should be well-shaped, and have the stars as their (tutelary) deities, and should remain one *aṅguli* apart from one another. The dancing girl should bind a hundred of them or two hundred in each of her two feet with blue thread in tight knots.

Introductory Benediction, etc.

31. Praising Gaṇapati the god of *muraṇā* (=drum) and the Sky one should pray to the Earth. Then by means of various

In the light of the above definition the translation of *rekḥā* in the MG. (p. 17) simply as 'symmetry' does not seem to be accurate. This word may be translated better as 'harmony of lines in adjusting limbs in dance' or as 'graceful lines of the figure'. For *bhramarī* see 289 ff.

The above enumeration of the merit of the *pātra* by the AD. has been described by the MG. as *pātrasyaḥ antaḥ prāṇāḥ* (outer lives) which has been supplemented by a quotation from some unknown source which describes *pātrasyaḥ bahiḥ prāṇāḥ* (outer lives). The outer lives of the *pātra* are as follows: "the drums, cymbals of a good tone, the flute, the chorus, the drone, the lute (*vṇā*), the bells, and a male singer (*gāyana*) of renown".

The definition of a dancer or actor (*nāṭa*) given in the MG. is as follows: "Wise men say that the dancer (or actor) should be handsome, of sweet speech, learned, capable, eloquent, of good birth, learned in scriptures (*sāstras*) of art and science, of good voice, versed in song, instrumental music, and dancing self-confident and of ready wit. Such an enumeration shows the degenerating tendency in the later theorist, for the passage is surely from a late work treating *abhinaya*. This does not occur in the AD.

31 The MG. omits this section as well as the three following *ślokas* on *stuti* and *puṣpāñjali*, but curiously enough describes in a passage quoted from elsewhere the Vulgar dance (*vīra nāṭya*) as a dance begun without prayer etc. and opines that those who witness the Vulgar dance will have no children and will be reborn in animal wombs (p. 17).

The *parasmai-pada* of the root *rabh* in this *śloka* and in *śloka* 34. is a violation of grammatical rule. This may not be explained as a sign of the antiquity of the work, for the writers of technical treatises naturally

musical performances offer worship (to these gods). Again after many kinds of charming tunes have been performed, the dancing girl should have the permission of her preceptor for beginning to dress herself suitably.

Praise of the Goddess of Raṅga

32. O Goddess of *raṅga*, victory to thee. Thou art the patron of the actor-class, the embodiment of the joy accruing from moods (*bhāvas*) and *rasas*, yours is the *kalā* (art) that only can charm the whole world, victory to thee.

Offering of Flowers

33. Then to destroy evils, to protect living creatures, to please gods, to bring edification to spectators, welfare to the leader (of the *naṭa*-group), to protect the dancing girl (herself) and to make the teaching of her preceptor fruitful, the dancing girl should begin to offer flowers (to gods).

cared more for the subject than the grammar and the style. And this violation of grammar may also be due to the influence of Prakrit which the author of the work in all likelihood spoke. The MG. omits this passage (*Prārthanādikam*).

32 The MG. omits this. It is curious that *a goddess* is invoked as the presiding deity of the stage.

The NS. simply mentions that gods should be bowed (IV. 273) and enumerated them earlier (III. 23 ff). This also may be interpreted as shewing that the AD. follows a tradition of its own.

33-34 The MG. omits this. Offering of flowers (*puṣpāñjali*) has been mentioned in the NS. too (IV. 272). All these formalities compulsory at the beginning of a dance or drama shows probably its original religious character. For the *parasmai-pada* of the root *rabh* see notes on 31 above.

34 Dhanika in his *vytti* on Dhanañjaya's Daśarūpaka (Ed. Hall. p. 111.) defines *Pūrcarāṅga* as follows:

पूर्व रज्यतेऽभिन्निति पूर्व रङ्गो नाव्यशाला । तत्स्थप्रथमप्रयोग-व्युत्थापनादौ पूर्व रङ्गता ।

Besides this there are other definitions of the same *e.g.*

“सभापतिः सभा सभ्या गायका वादका अपि ।

नटी नटश्च मोदन्ते यवान्द्योन्वानुरञ्जनात् ॥

Principles of Nṛtya

35-36. After finishing the *pūrva-rāṅga* in this way she should then perform *nṛtya*. Her *nṛtya*, and songs accompanied by *abhinaya* should show moods and conform to proper beats of time. She should sing with her mouth, express the meaning (of the song) by (gestures of) her hands, show moods by her eyes, and beat time with her feet. Where the hand goes eyes also should go there. Where the eyes go mind also should go there. Where the mind goes there the mood (*bhāva*) should follow and where the mood goes, there flavour (*rasa*) arises.

Four kinds of Abhinaya

38. It is said that *abhinaya* is preponderant there i.e. in the *nṛtya* described before. There are four kinds of *abhinaya* : *āṅgika* (of limbs), *vācika* (of speech), *āhārya* (of dress etc.) and *sāttvika*.

Āṅgika

39. *Āṅgika abhinaya* is shown by means of limbs.

Vācika

39. *Vācika abhinaya* has a place with regard to *kāvya*s (poems) and *nāṭakas* (dramas) which are made up of speech.

अतो रङ्ग इति ज्ञेयः पूर्वं यत् स प्रकल्प्यते ।

तस्मादद्यं पूर्वरङ्ग इति विद्वद्भिर्निरुच्यते ॥”

“यन्नाव्यवेस्तुनः पूर्वं रङ्गविज्ञीपशान्तये ।

कुशीलवाः प्रकुर्वन्ति पूर्वरङ्गः स उच्यते ॥”

But according to Rāghavabhaṭṭa only 12 among its 22 limbs are to be called *Pūrraraṅga* proper. These 12 limbs are *Utthāpana*, four kinds of *Parivartana*, and the 7 parts of the *Nāṇḍī* such as *Apakṛṣṭā dhruvā*, *Śuśkāvakṛṣṭā dhruvā*, *Raṅgadārā*, *Cārī*, *Mahācārī*, *Trigata* and *Prārocana* (Vide. NŚ. V. 22ff).

35 *Bhāra* (the expression of mood by means of gesture) as well as *tāla* (beat of time) was essential for the proper performance of dance, drama and songs in a drama.

36-37 These two śloka's sum up one cardinal principle of the Indian dance and *abhinaya*.

39 In the MG. (p. 17) we have an etymology of the word

Āhārya

40. *Āhārya abhinaya* is the decoration of the body by means of necklace and armlet etc.

Sāttvika

40-41. *Sāttvika abhinaya* is performed with *Sāttvika* emotions by those who know how to represent them. Motionlessness, perspiration, horripilation, change of voice, trembling, change of colour, tears and fainting are the eight *sāttvika* conditions.

Agents in Āṅgika Abhinaya

42. *Āṅgika* is named as such because it is expressed in three ways by *āṅga*, *pratyaṅga* and *upāṅga*.

Āṅga

42-43. The six, such as, head, hands, chest, sides (flanks), waist (hips) and feet are called *āṅgas*. Others include neck also among these.

Pratyaṅga

43-45. The six, such as, shoulder-blades, arms, back, belly, thigh (calves) and shanks are called *pratyaṅgas*. Others add three more, such as, wrists, elbows and knees to this, and the neck also.

abhinaya (cf. NŚ. VIII. 5ff) and after this it is stated that the AD. is concerned with the *āṅgika abhinaya* only.

40-41 MG. omits this portion and the first half of 42.

42-43 MG. has 'armpits' (*kakṣa*) for 'chest' (*rakṣa*). Perhaps on an analogy of the enumeration of six limbs in connexion with drama and dance the six accessories the Vedic studies have been called *ṣaḍāṅga*. For obvious reasons limbs named in the two groups are not identical. Verses describing the Vedic *ṣaḍāṅga* are as follows :

ऋन्दः पादौ तु वेदस्य हस्तौ कल्पोऽथ पश्यते ।

ज्योतिषामयनं चक्षुर्निरुक्तं श्रोत्रमुच्यते ।

शिखा व्राणं तु वेदस्य मुखं व्याकरणं श्रुतम् ॥

The NŚ. agrees with the AD. in its enumeration of the *ṣaḍāṅga* (cf. NŚ. VIII, 13).

43-45 *Āpare* means 'other authorities' which may be 'persons as well as books ; most probably both are meant here. The NŚ. does not

Upāṅga

45-49. Scholars called shoulder an *upāṅga*, and eyes, eyebrows, eyeballs, cheeks, nose, jaw, lips, teeth, tongue, chin and face are also called *upāṅgas*. Thus *upāṅgas* in the head are twelve in number. In other limbs there are besides these others, such as, heels, ankles, toes and fingers. I speak of these things according to *śāstras* (=rules of the art) which were extant before me. They *i.e.* *aṅgas*, *pratyāṅgas* and *upāṅgas* are to be used in every dance. Their description will be given in due order. But when an *aṅga* (major limb) moves, the *pratyāṅga* and *upāṅga* also move; hence all of them are not described here in this work.

The Classification of Head-gestures

49-50. *Samā, Udvāhita, Adhomukha, Abalita, Dhuta, Kam-pita, Parāvṛtta, Utkṣipta Parivāhita* are the nine head-gestures named by those well-versed in the rules of *Nāṭya*.

enumerate the *pratyāṅgas* though it mentions the word once in this connexion (*Vide* VIII, 12).

45 *Upāṅgas* mentioned in the NŚ. are only six.

नेत्रमूलासाधरकपीलविभ्रुकान्युपाङ्गानि, VIII. 13.

48-49 This plea for not defining all the different *pratyāṅgas* and *upāṅgas* is good and is in sharp contrast with the elaborate treatment of *upāṅgas* in the NŚ. (*Vide*. VIII. 37-171).

49-50 After treating these head gestures the MG. quotes a different treatment of them according to which they are twentyfour in number (p. 19). They are as follows :

धृत, विधृत, आधृत, अवधृत, कम्पित, अकम्पित, उद्वाहित, परिवाहित, अञ्चित, निहञ्चित, परावृत्त, उत्क्षिप्त, अधोमुख, लोलित, विर्योन्नतान्नत, स्तम्भानत, आगन्त्रिक, सम, पार्श्वभिमुख, सौम्य, आलोलित, तिरश्चीन, प्रकम्पित, सौन्दर्य.

Though the MG. fathers the above upon Bharatācārya, the NŚ. treats the head-gestures differently (cf. VIII. 15-35).

Sama (level)

51. The head when it is motionless but is not bent or raised up is named *Sama*.

Uses

51-52. *Sama* head is used at the beginning of a *nṛtya*, in sitting for prayers etc., in pride and feigned anger of love, stupefaction and cessation from action.

Udrāhita (raised-up)

52. When the face is raised up, the head is named *Udrāhita* (raised up).

Uses

53. In denoting a flag, the moon, the sky, the mountain, (bodies) moving in the sky or skywards, and very high objects the wise people use the *Udrāhita* head.

Adhomukha (down-cast face)

54. When the face is cast down the head is called *Adhomukha*.

Uses

54-55. In denoting bashfulness, grief, bowing, anxiety, fainting, things placed below, and a plunge in water, this head is used.

Ālōlita (rolling)

55-56. When the head is moved round it is called *Ālōlita*.

Uses

56. In denoting sleepiness, possession by evil spirit, intoxication, fainting, travelling, a wild and uncontrolled laughter this head is used.

Dhuta, (shaken sideways)

57. When the head is moved from the left side to the right one and *vice versa* the head is called *Dhuta*.

51b-52a The MG. gives the uses of the *Sama* head as 'prayer, authoritative speech, satisfaction, anger, indifference, or inaction' (p. 18).

52b The MG. has 'raising the head and keeping it still'. (p. 18).

54-55a The MG. has 'regarding anything vile' after 'bowing' (p. 18).

56 The MG. has 'dizziness, hesitation, laughter, etc.' after 'fainting'.

Uses

57-59. In denoting 'It-does-not-exist,' looking repeatedly to sides, discouraging others, astonishment, sadness, unwillingness, effect of cold and fever, fear, the first stage of drinking liquor, battle, effort, forbidding, revenge, glancing at one's own limbs and calling one from sides, this head is used by Bharata and others.

Kampita (nodded)

60. When the head is shaken up and down it is called *Kampita* head.

Uses

60-61. To denote the offence taken, saying 'Do stop', enquiry, hinting, calling from near, inviting the deities, and threatening, this head is used.

Parāvṛtta (turned-round)

61. When the face is turned round the head is called *Parāvṛtta*.

Uses

62. In denoting the command 'That should be done', anger, shame, turning away the face, slighting, hair (of the head), and a quiver, this head is used.

Utkṣipta (thrown-up)

63. When the head is turned aside and then raised up it is called *Utkṣipta*.

Uses

63-64. To denote the command or request 'Take this' or 'Come', the supporting of (something) and acceptance, this head is used.

Parivāhita, (widely moved)

64. When the head is moved from side to side like a *chauri* the head is called *Parivāhita*.

57b-59. The MG. gives the uses as looking 'repeatedly at thing, condolence with others, astonishment, dismay, indifference'.....preparing for battle, rejection, impatience,...summoning from both sides'. SR. assigns some of the uses to the *Vidhuta* and some to the *Ādhuta* head. (cf. VII. 56, 57).

62 The MG. gives the uses as follows : 'Saying "Do this", aversion, modesty, quiver, relaxing the features, slighting, hair, etc'. Rāghavabhaṭṭa quotes the AD. on the *Parāvṛtta* head. (Nirṇayasāgara Ed. p. 40).

Uses

65. In denoting infatuation, yearning for the separated lover, uttering the praise of a deity, satisfaction, approval and cogitation, this head is used.

Different Glances

66-67. According to ancient masters glances are eight in number such as *Sama*, *Ālokita*, *Sācī*, *Pralokita*, *Nimīlita*, *Ulokita*, *Anuvṛtta* and *Avalokita*.

Sama (level)

67. The (straight) glance (without moving the eye-lashes), like that of a female divinity, is called *Sama*.

Uses

68. It is used to denote the beginning of a *nāṭya*, scale, an effort to think out what another person is thinking, surprise, and the image of a god.

Ālokita (keen glance)

69. Gazing quickly with open eyes is called *Ālokita*.

Uses

69-70. It is used to denote the turning of a potter's wheel, showing all sorts of objects, and begging.

Sācī (sidelong)

70. Looking out of the corner of the eyes is called *Sācī* according to those versed in the rules of the *Nāṭya*.

66-67 The NŚ. also describes eight glances, but differently (VIII. 101-105). Evidently a different tradition has been followed there. In addition to the eight glances the MG. gives from another source the following fortyfour kinds of glances (pp. 21-22).

सम, प्रलोकित, स्निग्ध, शृङ्गार, उल्लोकित, अद्भुत, करुण, विस्मय, हस, विषय, भयानक, साची, हत (हत ?), धीर, रौद्र, दूर, इङ्गित, विलोकित, वितर्कित, शङ्कित, अभितत, अल्लोकित, गन्ध, हृष्ट, उग्र, विस्मान्, शान्त, मीलित, सूचन, लज्जित, मलिन, वस्त, स्नान, मुकुल, कुञ्चित, आकाश, अर्धमुकुल, अनुवृत्त, विवृत, जिह्म, विकीर्ण, मदिर, हृदय, ललित.

68 The expression 'Thinking of some other person' seems to be the translation of a wrong reading for *anyacintā-rinīṣaye* in the original of the MG.

69a The MG. has this as 'swiftly turning with keen glances' (p. 21).

Uses

71-72. It is used to denote hinting, touching moustache, making mark with an arrow, a parrot, remembering, and beginning of deeds.

Pralokita (wide-glance)

72. Looking from side to side is called *Pralokita*.

Uses

73. It is used to denote things situated on both sides, pointing out, excessive affection, moving, and idiocy.

Nimilita (closed)

74-75. Half-closed eyes make *Nimilita* glance.

Uses

74-75. It is used to denote a snake, being under another man's power, muttering (prayers etc), meditation, salutation, lunacy, and keen observation.

Ullokita (looking up)

75. Looking upwards is called *Ullokita*.

Uses

76. It is used to denote the top of a flag, a tower, the heavenly orbs, previous birth, height and moon-light.

Anuritta

77. Glancing quickly up and down is called *Anuritta*.

Uses

77. It is used to denote angry looks, and greeting of friends.

Avalokita (looking down)

78. Looking downwards is called *Avalokita*

Uses

78-79. It is used to denote looking at a shadow, reflection, exercise, fatigue, study, looking at one's own limbs.

72 The MG. has here 'aiming arrow, hinting and Kulāṭa nāṭya'.

73 The MG. has 'making signs, moving and discordant mind.'

74-75 The MG. has 'the appearance of a sage (ṛṣi).'

Besides these the MG. gives six movements of brows as mentioned elsewhere. They are as follows :

सङ्गज, पतित, उत्क्षिप्त, चतुर, रित्त, कुञ्चित,

Different Neck Movements

79-80. According to those who know of mood (*bhāra*) there are four necks : *Sundarī*, *Tirāścīnā*, *Parivartitā*, *Prakampitā*.

Sundarī.

80. When the neck is moved to and fro horizontally it is called *Sundarī*.

Uses

81. It is used to denote the beginning of affection, effort, in the sense of 'completely', width, and approval with pleasure.

Tirāścīnā

82. The neck making an upward movement on both sides like the gliding of a snake is called *Tirāścīnā*.

Uses

83. It is used to denote exercise with a sword, and the gliding of a snake.

Parivartitā

83-84. The neck moving from right to left like a half-moon is called *Parivartitā*.

Uses

84-85. By those who know the *nāṭya-tantra*, it is used to denote an erotic dance (*lāsyā*), and kissing the two cheeks of the beloved.

Prakampitā

85-86. The neck when it is moved backward and forward like the movement of a she-pigeon's neck is called *Prakampitā*.

Uses

86-87. It is used to denote to say 'you and I', folk-dances, swinging and the inarticulate murmurings, and the sound uttered by a woman at the time of conjugal embrace.

81 The MG. has "well-done"! recollection, badinage, sympathetic pleasure'.

87a The MG. has 'counting' (= *gaṇitā* ?) for *maṇitā*.

87b-88a The MG. puts in before this twelve lives of hands (*hasta-prāṇāḥ*). They are as follows :

प्रसारण, कुञ्चित, रेञ्चित, प्रक्षित, अपवेष्टित, प्रेरित, उद्देष्टित, व्यावृत्त, परिहृत, सङ्केत, चिह्न, पदार्थटीका.

The Classification of Hands

87-88. Now the characteristics of hands will be described by me. They are of two kinds: single and combined.

Twenty-eight Single hands.

88-92. In the beginning the characteristics of single hands will be told. They are twenty-eight in number. *Patāka*, *Tripatāka*, *Ardhapatāka*, *Kartarīṃukha*, *Mayūra*, *Ardhacandra*, *Arāla*, *Śukataṇḍa*, *Muṣṭi*, *Śikhara*, *Kapittha*, *Kaṭakāṃukha*, *Sūci*, *Candra-kalā*, *Padmakōṣa*, *Sarpaśīras*, *Mrgaśīrṣa*, *Simhamukha*, *Kāṅgula*, *Alapadma*, *Catura*, *Bhramara*, *Hamsāśya*, *Hamsapakṣa*, *Saṇḍamśa*, *Mukula*, *Tāmracūḍa* and *Triśūla*.

Patāka (flag)

93. The hand in which the thumb is bent to touch the fingers, and the fingers are extended is called *Patāka*

Uses

94-100. It is used in the beginning of a *nāṭya* and to denote the clouds, a forest, forbidding things, the bosom, might, a river, region of gods, the horse, cutting, the wind, lying down, attempt at going, prowess, favour, moonlight, strong sunlight, forcing open doors, meaning of seven case-endings, wave, entering a street, equality, anointing the body of one's ownself, taking an oath, silence, palmyra leaf, shield, touching things, benediction, the ideal king, saying 'such and such a place', the sea, the succession of good deeds, addressing a person, going forward, holding a sword, a month, a year, a rainy day, and cleaning with broom.

Tripatāka, (a flag with three)

100. When the ring-finger is bent in a *Patāka* hand it is called *Tripatāka*.

Uses

101-102. It is used to denote a crown, a tree, the *vajra* (thunderbolt of Indra) and the bearer of *vajra* (Indra), the *Ketaḥ*

100 It is noteworthy that *janāntike* (= aside) does not occur in the *vinīyoga* of the *Tripatāka* hand though the *Daśarūpaka* has the following :

निपताककारिणान्धनपत्रायन्तिरा कथाम् ।

अन्धोन्यामन्तर्धं यत् स्वात्तज्जनान्ते जनान्तिकम् ॥ (Ed. Hall, 1. 95).



flower, a lamp, raising flames, a pigeon, patterns drawn on the face or breast (*patralekhā*), an arrow, and turning round.

Ardhapatāka (half-flag)

103. If the little finger of the *Tripatāka*-hand is bent down it is called *Ardhapatāka*.

Uses

103-104. It is used to denote leaves, a board or slab for writing or painting, the bank of a river, saying 'Both', a saw, a knife, a banner, tower, and a horn.

Kartarīmukha

105. If the fore-finger and the little finger of the same hand (*Ardhapatāka*) are outspread it is called *Kartarīmukha*.

Uses

106-107. It is used to denote the separation of man and woman, overturning or opposition, plundering, the corner of the eye, death, estrangement, lightning, sleeping alone during separation, falling and weeping.

Mayūra (peacock)

108. When the ring-finger of the *Kartarīmukha* hand is joined to the thumb, and other fingers are extended it is called the *Mayūra* hand.

Uses

109-110. It is used to denote the peacock's neck, a creeper, a bird, vomiting, removing hair, an ornamental mark on the forehead (*tīlaka*), scattering (agitating) the river-water, discussing the *Śāstras*, and a famous thing.

102a The MG. has 'cheek' (= *kapola*) for 'pigeon' (= *kapota*).

The MG. gives additional definitions of the following hands from another work: पताक, विपताक, कर्त्तरीमुख, अर्धचन्द्र, अराल, शकतुण्ड, सुष्टि, शिखर, कपित्थ, कटकासुख, सूची, पद्मकोश, सर्पशिरः, मृगशिरः, सिंहमुख, लाङ्गुल (= काङ्गुल ?), सोलपद्म (= अलपद्म ?), चतुर, भसर, हंसाक्ष, हंसपद्म, सन्द'श, सुकुल, ताम्रचूड. The author of this work invents the sage (*ṛṣi*), race (*vaṃśa*), colour (*varṇa*) and the guardian deity (*devatā*) etc. of the hands (pp. 27 ff). We cannot ascertain what led him to give a *Vedic* colouring to these evidently extra-vedic things.

Ardhacandra (half-moon)

111. If the thumb of the *Patāka* hand is stretched out the latter is called *Ardhacandra*.

Uses

111-113. It is used to denote the phase of the moon on the eighth day of the dark fortnight, a hand seizing the throat, a spear, consecrating an image, a dining plate, origin, the waist, musing, one's ownself, meditation, prayers, touching limbs, and greeting by common people.

Arāla (bent)

114. When the fore-finger of the *Patāka* hand is curved the latter is called *Arāla*.

Uses

114. It is used to denote drinking poison, nectar etc., and violent wind.

Śukatuṇḍa (parrot's head)

115. *Arāla*, when its third finger is bent, is called *Śukatuṇḍa*.

Uses

115-116. It is used to denote the shooting of an arrow, a spear, remembering one's abode, saying of mystic things, and violent mood.

Muṣṭi (fist)

116-117. When the four fingers are bent into the palm and the thumb is set on them that hand is called *Muṣṭi*.

Uses

117-118. It is used to denote steadfastness, grasping the hair, holding things, and the fighting mood of the wrestlers.

Śikhara (peak)

118. If *Muṣṭi* hand has its thumb raised up it becomes *Śikhara*.

Uses

119-121. It is used to denote amour (or god of love), a bow, a pillar, certainty, making offering to manes, the upper lip, something entered, a tooth, questioning, the phallic symbol, saying 'no', recollection, near about *abhinaya* (?), pulling at the girdle, the act of embrace, and sounding a bell.

Kapittha (elephant-apple)

121-122. If in the *Śikhara* hand the fore-finger is bent over the top of the thumb, it is called *Kapittha*.

Uses

122-124. It is used to denote Lakṣmī, Sarasvatī, holding cymbals, milking cows, collyrium, holding flowers at the time of dalliance, grasping the end of robes, gathering of cloth and offering incense or light.

Kaṭakāmukha (opening in a bracelet)

124-125. The *Kapittha* hand with the fore-finger and the middle finger applied to the thumb is called the *Kaṭakāmukha*.

Uses

125-127. It is used to denote picking flowers, holding a pearl necklace or garland of flowers, drawing the middle of the bow, offering betel leaves, preparing the paste of mask and sandal etc., by rubbing them against something, applying perfumes to something, speaking, and glancing.

Śūcī

127-128. The *Kaṭakāmukha* hand with its fore-finger raised is called *Śūcī*.

Uses

128-131. It is used to denote the number one, the Supreme Soul (*Para-brahma*), one hundred, the sun, a city, the world, saying 'like that' and 'that which', in the sense of crowdless, threatening growing thin, a rod, the body, astonishment, a braid of hair, an umbrella, capability, hairs, beating drum, the potter's wheel, circumference of a wheel, consideration, and the decline of the day.

Candrakalā (digit of the moon)

132. The *Śūcī* hand after releasing the thumb is called the *Candrakalā*.

Uses

132-133. It is used to denote the moon, the face, the span of the thumb and forefinger, and objects of that shape, the crown of Śiva, the Ganges and a cudgel.

Padmakōṣa (lotus-bud)

134. When the fingers are separated and a little bent and the palm is also a little hollowed, the hand is called *Padmakōṣa*.

Uses

135-137. It is used to denote fruits, such as the *bel* and the elephant-apple, the round breasts of a woman, a circular movement, ball, cooking pot, taking meals, a flower-bud, mango, scattering flowers, cluster of flowers, *japā* flowers, bell, an ant-hill, a lotus and an egg.

Sarpaśvṛṣa (snake-hood)

137. When the tips of fingers in the *Patāka* hand are bent it is called *Sarpaśvṛṣa*.

Uses

138-139. It is used to denote sandal paste, a snake, the middle-tone, sprinkling, nourishing, giving water to gods and sages, the moving to and fro of the two *Kumbhas* (the slight protuberances of the head) of an elephant, and the arms of wrestlers.

Mrgaśvṛṣa (deer-head)

139. When the thumb and the little finger of the *Sarpaśvṛṣa* hand are extended it becomes *Mrgaśvṛṣa*.

Uses

140-142. It is used to denote women, cheek, the wheel, a limit, fear, quarrel, costume or dress, calling, *tripuṇḍraka* mark on the forehead, a deer's head, a lute, massage of the feet, getting of one's all, the female-organ, holding an umbrella, stepping, and calling the beloved.

Simhamukha (lion-face)

142-143. When tips of the middle and the third finger are applied to the thumb and the rest of the fingers are extended the hand is called *Simhamukha*.

Uses

143-144. It is used to denote *homa*, a hare, an elephant, waving *kuśa*-grass, a lotus garland, a lion's face, preparations of medicine by physicians, and rectification.

Kāṅgula

144. The *Paṭmakośa*, when its third finger is curved, becomes *Kāṅgula*.

Uses

145-146. It is used to denote *lakuca* fruit, bells worn by children, any other bell, a partridge, the betel-nut tree, the breast of a young girl, a white water-lily, the *cātaka* bird and the *nālikera* creeper.

Alapadma

146. When fingers beginning from the little finger are bent and separated from one another the hand is called *Alapadma*.

Uses

147-149. It is used to denote a full-blown lotus, elephant-apple, a circular movement, the breast, separation from the beloved, looking-glass, the full moon, beauty, the hair-knot, the moon-tower, a village, height, anger, a lake, a cart, *cakravāka*, murmuring sound, and praise.

Catura

149-150. When the thumb is placed at the foot of the third finger and the fore-finger and adjoining two fingers are clinging to one another and the little finger is outstretched, the hand is called *Catura*.

Uses

150-152. It is used to denote musk, a little, gold, copper, iron, wet, sorrow, aesthetic pleasure, the eye, difference of castes, proof, sweetness, slow gait, breaking to pieces, face, oil or ghee.

Bhramara (bee)

152-153. When the thumb and the middle finger touch each other and the fore-finger is curved and the remaining fingers are outstretched the hand is called the *Bhramara*.

Uses

153-154. It is used to denote a bee, a parrot, a wing, a crane, a cuckoo, and similar birds.

Hamṣāsya (swan-beak)

154-155. If the thumb and the fore-finger touch each other and the remaining fingers are stretched out, the hand is called the *Hamṣāsya*.

Uses

155-157. Blessing or festival, the tying with thread, ascertaining the instruction, horripilation, pearls, putting forward the wick of a lamp, a touchstone, the jasmine, a painting, the act of painting, and a dyke impeding a current.

Hamṣapakṣa (swan-wing)

157-158. If the little finger of the *Śarpuṣṭirṣa* hand is outstretched the hand is called the *Hamṣapakṣa*.

Uses

158-159. It is used to denote the number six, the construction of a bridge, putting the nailmarks and a covering or sheath.

Sandamṣa (pincers)

159-160. If the fingers of the *Padmaśoṣa* are brought close to one another and drawn apart from one another in quick succession, the hand is called the *Sandamṣa*.

Uses

160-161. It is used to denote the belly, presentation of an offering to deities, a wound, a worm, great fear, worship, and the number five.

Mukula (blossom)

161-162. If the five fingers of a hand meet together, the hand is called the *Mukula*.

Uses

162-163. It is used to denote the water-lily, eating, the God of Love (with his five arrows), holding of a signet or seal, the navel and a plantain flower.

Tāmracūḍa (cock)

163. If the fore-finger of the *Mukula* is curved the *Tāmracūḍa* hand will result.

Uses

164. It is used to denote a cock, a crane, a crow, a camel, a calf and a pen.

Triśūla (trident)

165. If the thumb and the little finger are curved the hand is called the *Triśūla*.

Uses

165. It is used to denote a *bel*-leaf, and the idea of trinity.

Vyāghra (tiger)

166. If the little finger and the thumb are bent in the *Mṛgaśīrṣa* hand the *Vyāghra* hand will be the result.

Uses

167. It is used to denote a tiger, a frog, a monkey and the mother of pearl.

Ardhasūcī

167. If the thumb is moved above in the *Kapīṭṭha* hand the result will be the *Ardhasūcī* hand.

Uses

168. It is used to denote a sprout, young ones of a bird, and big worms.

Kaṭaka

168-169. If the middle finger and the third finger are joined together the result is the *Kaṭaka* hand.

Uses

169-170. It is used to denote calling and moving.

Palli

170. If in the *Mayūra* hand the middle finger is put on the back of the fore-finger, the *Palli* hand will be the result.

Uses

171. It is used to denote a village or a hut.

166 This hand and the three following ones (167,168,169) have not been enumerated in the list of single hands (59-62). The MG. omits this hand, mentions two more single hands such as *Urṇanābha* and *Bāṇa*.

168-170 The *lacunae* in the text have been suggested by the editor. The mss. do not show them.

171-172. These (single hands) will (also) form combined hands according to exigencies of the *abhinaya*. Their ways (characteristics) with reference to their objects will be shown in due order.

Combined Hands

172-175. According to older teachers including Bharata and others the combined hands are twenty-three in number. They are : *Añjali*, *Kapota*, *Karkatā*, *Svastika*, *Dolā*, *Puṣpapuṭa*, *Utsaṅga*, *Śicalīṅga*, *Kaṭukāvaradhana*, *Kartarīsvastika*, *Śakata*, *Śaṅkha*, *Cakra*, *Samputa*, *Pāśa*, *Kīlaka*, *Matsya*, *Kārma*, *Varāha*, *Garuḍa*, *Nāgabandha*, *Khaṭvā* and *Bheruṇḍa*.

Añjali

176. If two *Patāka* hands join the palms it is called the *Añjali*.

Uses

176-177. It is to be held on the head, face and bosom respectively in the salutation of a deity, preceptor and a *Vipra* (Brāhmaṇa).

172-175 In this connexion the MG. gives the following : 'when two single hands are combined that is a combined hand. Even though the origin and meaning remain the same the patron deity always differs'. But the origin and the patron deity have been mentioned only in the case of following hands : *Añjali*, *Kapota*, *Karkatā*, *Dolā*, *Puṣpapuṭa*, *Utsaṅga* and *Kaṭukāvaradhana*. Instead of twenty-three the MG. gives twenty-four *Samputa* hands. The one additional hand here is called *Avalittha* which is two *Alapaḍma* hands held on the breasts. 'Erotic dance (*śṛṅgāra-naṭana*) holding a playball, and the breasts are its *vinivoga* (uses)'.

The MG. gives the following twenty-seven combined hands from another book :

अवहित्य, गजदन्त, चतुरस्र, तलमुख, खलिक, आविद्धचक्र, रेचित, नितम्ब, लता, पञ्चवञ्चित, पञ्चप्रद्योत, गरुडपञ्च, निषेध, मकर, वर्धमान, उद्वल, विप्रकीर्ण, अराल, कटकमुख, सूचास्य, अर्धरेचित, केशवन्ध, मुष्टि-खलिक, नलिनीपद्मकोश, उर्ध्वटितालपद्म, उल्लस्य, लोलित.

None of these names except *Svastika* is to be found in the list given in the present text. The MG. which is never tired of quoting gives a third list of (twenty-seven) *Samputa* hands (p. 43). They are as follows :

विप्रकीर्ण, तलमुख, गजदन्त, सूचीविद्ध, पल्लव, नितम्ब, केशवन्ध, लता, द्विरद, उद्वल, सम्यम (?), मुद्रा, अजमुख, अर्धमुकुल, रेचित, कुशल, पञ्चवञ्चित, तिलक, उल्लानवञ्चित, वर्धमान, ज्ञानरेखा (?), वैष्णव, ब्रह्मोक्त, शकतुण्ड, खण्डचक्र, अर्धचतुर, लीनमुद्रा.

The names and descriptions of these hands in many cases correspond to those mentioned above.

Kapota

177 The *Añjali* becomes the *Kapota* when the two (*Patāka*) hands meet only at their base, side and end.

Uses

178. It is to be used in the salutation, addressing a preceptor, respectful acceptance or agreement.

Karkatā

178-179. When the fingers of one hand are run through the opening between fingers of the other and the fingers remain either inside (towards the palm) or outside (on the back of the hand) the hand is called the *Karkatā*.

Uses

179-180. It is used to denote the coming of a multitude, showing the belly, filling the conch-shell with wind, twisting or stretching of limbs and the pulling a branch down.

Svastika

180-181. When two *Patāka* hands are put across each other at their wrist, they form the *Svastika* hand.

Use

181. It is used to denote a crocodile (*makara*).

Dolā

181. When the *Patāka* hands are placed on the thigh the *Dolā* hand is formed.

Use

182. It is used at the beginning of *Nāṭya*.

Puṣpapuṭa

182. When two *Sarpaśirṣa* hands meet on one side they form the *Puṣpapuṭa* hand.

Uses

183. It is used in waving lights before an image or a god as an act of adoration, taking of water, fruit etc., giving offerings to gods, evening, and a flower invested with magical power.

Utsaṅga

184. If hands showing *Mṛgaśīrṣa* are placed on the upper arm of opposite hands the *Utsaṅga* hand is made.

Uses

185. It is used to denote embrace, displaying armlet and such other ornaments, and coaching of boys.

Śivaliṅga

186. When the *Ardhacandra* is held by the left hand and the *Śikhara* by the right, the *Śivaliṅga* hand is made.

Use

186. It is used in showing the phallic symbol.

Kaṭakāvardhana

187. When a *Svastika* is made by placing two *Kaṭukānmukha* hands at their wrists it is called *Kaṭakāvardhana*.

Uses

188. It is used in coronation, worshipping, and marriage etc.

Kartarīsvastika

188. When a *Svastika* is made by two *Kartarī* hands (placed at their wrists) it is called *Kartarīsvastika*.

Uses

189. It is used to denote branches, hill tops, and trees.

Śakṭa

189. When the middle finger of the *Bhramara* hand is stretched it becomes *Śakṭa* hand.

Use

190. This hand is often used in playing in the role of a *Rākṣasa* (demon).

Śaṅkha

190-191. When thumb of the *Śikhara* hand meets the other thumb and is clung round by the fore-finger (close to the latter thumb) the hand is called *Śaṅkha*.

187 The SR. mentions this as the *Khaṭakāvardhanāna*.

Uses

191. It is used to denote conch-shell and such other things.

Cakra

192. When the palms in two *Ardhacandra* hands are put cross each other they make *Cakra* hands.

Uses

192. It is used to denote a *cakra* (wheel).

Samputa

193. When the fingers in the *Cakra* hand are curved it is called the *Samputa* hand.

Uses

193. It is used for covering things and in representing a box.

Pāśa

194. When the fore-fingers of *Sūcī* hands are close to each other (bent inwards) the hand is called *Pāśa*.

Uses

194. It is used to denote a mutual quarrel, a string and a chain.

Kṛlaka

195. When the little fingers of the *Mṛgaśīrṣa* hands are bent inwards and close to each other the hand is called *Kṛlaka*.

Uses

195. It is used to denote affection and jocose talk.

Matsya

196. When one hand is placed on the back of another and the two thumbs are outstretched the hand is called *Matsya*.

Use

197. It is used to denote a fish.

Kūrma

197. When the tips of thumbs and little fingers of the *Cakra* hand are bent it is called the *Kūrma* hand.

Use

198. It is used to denote a tortoise.

Varāha

198. When one *Mṛgaśīrṣa* is placed above another and the

thumb of the one hand meets that of the other and *vice versa* the hand is called *Varāha*.

Use

199. It is used to denote a boar.

Garuḍa

200. When palms of two *Ardhacandra* hands are placed horizontally with the two thumbs placed on each other the hand is called *Garuḍa*.

Use

200. It is used to denote *Garuḍa*.

Nāgabandha

201. The *Śarpaśrṅga* and the *Svastika* hands placed together will make the *Nāgabandha* hand.

Use

201. It is used to denote the *Nāgabandha*.

Khatvā

202. Placing one *Catura* hand on another *Catura* hand with the fore-finger and the thumb of each released, will make the *Khatvā* hand.

Uses

202. It is used to denote a bedstead and a litter.

Bheruṇḍa

203. When the two *Kapittha* hands are joined at their wrists the *Bheruṇḍa* hand will result.

Uses

203. It is used to denote the *Bheruṇḍa*, and a pair of birds.

Hands for Deities

204. Now the hands which are prescribed for the dramatic representation and the sculptural construction of deities are being described in the following order.

203 A fabulous being named *Bheruṇḍa* is sometimes met with in the Bengali folk-lore.

Brahmā

205. Brahmā is to hold the *Catura* with his left hand, the *Hamṣāśya* with his right.

Śiva

205. Śiva is to hold the *Mṛgaśūṛṣa* with his left hand and the *Tripatāka* with the right.

Viṣṇu

206-207. Viṣṇu is to hold the *Tripatāka* with both his hands.

Sarasvatī

206. Sarasvatī is to hold the *Sūcī* with her right hand and the *Kapittha* with the left raised on a level with the shoulders.

Pārvatī.

207-208. Pārvatī is to hold the *Ardhacandra* with the right hand held up, and the *Ardhacandra* should be held by the left hand also but it should be held down. The two hands should be in *Abhaya* (fear-dispelling) and *Varada* (giving a boon) pose respectively.

Lakṣmī

208. Lakṣmī is to hold the *Kapittha* hands near about her shoulders.

Gaṇeśa

209. Gaṇeśa is to hold the *Kapittha* hands placed on his thighs.

Kārtikeya

209-210. Kārtikeya is to hold the *Trīśūla* with his left hand and the *Śikhara* with the right held up.

Manmatha

210-211. Manmatha is to hold the *Śikhara* with his left hand and the *Katakāmukha* with the right.

Indra

211. Indra is to hold the *Tripatāka* and the *Svastika* in his two hands.

205 The MG. mentions 'Śiva' as 'Sambhu'.

209 The MG. mentions 'Gaṇeśa' as 'Vighneśvara'.

Agni

212. Agni is to hold the *Tripatāka* with his right hand and the *Kāṅgula* with the left.

Yama

213. Yama is to hold the *Pāśa* with his left hand and the *Sūci* with the right.

Nirṛti

213. Nirṛti is to hold the *Khaṭvā* and the *Śakata* with her two hands.

Varuṇa

214. Varuṇa is to hold the *Patāka* with his left hand and the *Śikhara* with the right.

Vāyu

214-215. Vāyu is to hold the *Arāla* with his right hand and the *Ardhapatāka* with the left.

Kuvera

215. Kuvera is to hold the *Padmā* (lotus) with the left hand and the *Gaulā* (mace) with the right.

*Hands for the Ten Avatāras.**Matsya*

216. Show the *Matsya* hands on the same level with the shoulders. This is called the hand of the *Matsya-Avatāra*.

Kūrma

217. Show the *Kūrma* hands on the same level with the shoulders. This is called the hand of the *Kūrma-Avatāra*.

Varāha

218. Show the *Varāha* hands on a level with the waist and keep them on the sides. This is called the hand of the God *Adivarāha*.

ॐ

Nṛsiṃha

219. Hold the *Siṃhamukha* with the left hand and *Tripatāka* with the right. This is called the hand of *Narasimha*.

Vāmana

220. If the left hand holds the *Musti* up and the right hand also holds the *Musti* but downwards, the result will be *Vāmana's* hand.

Paraśurāma

221. If the left hand is placed in the waist and the *Ardha-patāka* is held by the right hand, the result will be *Paraśāurma's* hand.

Rāmacandra

222. If the *Kapittha* is held by the right hand and the *Śikhara* by the left, the result will be *Rāmacandra's* hand.

Balarāma

223. If the *Patāka* is held by the right hand and the *Musti* by the left, the result will be *Balarāma's* hand.

Kṛṣṇa

224. If the *Mṛgaśīrṣa* hands facing each other are held near the face, the result will be *Kṛṣṇa's* hand.

Kalki

225. If the *Patāka* is held by the right hand and the *Tri-patāka* by the left, the result will be *Kalki's* hand.

Rākṣasa

226. If the *Śakaṭa* hands are held at the mouth the result will be the hand of a *Rākṣasa*.

Brāhmaṇa

226-227. When the *Śikhara* is held by two hands and the

223. The MG. mentions Rāmacandra of Ayodhya as Raghurāma.

right hand is held horizontally to indicate the sacred thread, the result is the *Brāhmaṇa* hand.

Kṣatriya

227-228. If the *Śikhara* is held horizontally by the left hand and the *Paṭāka* is held by the right, the result is the *Kṣatriya* hand.

Vaiśya

228-229. If the *Haṃsāśya* is held by the left hand the the *Kāṭakāṇṇukha* by the right, the result will be the *Vaiśya* hand.

Śūdra.

229-230. If the *Śikhara* is held by the left hand and the *Mṛgaśīrṣa* by the right, the result will be the *Śūdra* hand.

230-231. In a similar manner there will be hands named after the eighteen castes according to their profession. Hands of the inhabitants of different countries are also to be understood by the wise people in a similar manner.

Husband and Wife

231-232. If the *Śikhara* is held by the left hand and the *Mṛgaśīrṣa* by the right, the result will be the hand of Man as well as of Woman.

Mother

232. If the *Ardhacandra* is held by the left hand and the *Sandamśa* by the right, and the left hand is turned round over the belly, the result will be the Mother hand.

Use

234-235. It is used to denote the mother and a maid.

Father

234. If the right hand of the Mother hand holds the *Śikhara*, the result will be the Father hand.

Uses

235. It is used to denote the father and the son-in-law.

Mother-in-law

236-237. If the *Haṃsāsya* is held by the right hand at the throat and the *Śaṇḍamśa* is held by the right, and the left hand is afterwards rubbed round the belly, the result will be the Mother-in-law hand.

Father-in-law

237-238. If in the right hand of the Mother-in-law hand the *Śikhara* is held, the result is the Father-in-law hand.

Husband's Brother

238-239. If the *Śikhara* is held by the left hand and the *Kartarīmukha* is held by the right, and the hands are placed on sides, the result is the hand of the Husband's brother.

Husband's Sister

239-240. If at the end of the preceding hand the right hand shows the gesture indicating a woman (i.e., the *Mṛgaśvṛṣa*), the result will be the hand of the Husband's sister.

Elder and Younger Brothers

240-241. If the *Mayūra* hands are shown in the front and on the two sides, the result will be the hand of the Elder and of the Younger brother.

Son

241-242. If one holds the *Śaṇḍamśa* on the belly and moves it afterwards and holds the *Śikhara* by his left hand, the Son's hand results.

Daughter-in-law

242-243. If after showing the son's hand one shows with the right hand the gesture expressing a woman (i.e. *Mṛgaśvṛṣa*), then the result will be the Daughter-in-law's hand.

Co-wife

243-244. If one shows the gesture for a woman (i.e. *Mṛgaśvṛṣa*) with both the hands after showing the *Pāśu* hand, then the Co-wife's hand is made.

244-246. The movements of *Nṛtta-hastas* is of five kinds. They are known to be movements upwards, downwards, on the right, on the left and in the front. The moving of hands should be in the manner of that of the feet. The left one (foot or hand) should be on the left and the right one on the right. This is noticed by those who know the rules of *Nṛtta*.

247. (*See the translation of the verse 28.*)

Hands fit to be used in Nṛtta

248-249. The thirteen hands such as *Patāka*, *Svastika*, *Dolā*, *Añjali*, *Katakāvardhana*, *Śakata*, *Pāśa*, *Kīlaka*. *Kapittha*, *Śikhara*, *Kūrma*, *Haṃsāsya* and *Alapadma* are fit to be used in *Nṛtta*.

The Sun

250. If the *Alapadma* and the *Kapittha* are shown by two hands near about the throat, the Sun's hand is formed.

The Moon

251. If the *Alapadma* is shown by the left hand and the *Patāka* by the right, the hand produced is called that of the Moon.

Mars

252. If the *Sūcī* is shown by the left hand and the *Muṣṭi* by the right, Mars's hand is produced.

Mercury

253. If the *Muṣṭi* is horizontally held by the left hand and the *Patāka* by the right, then Mercury's hand is produced.

Jupiter

254. Showing the *Śikhara* hands to indicate the sacred thread will make the hand of a *Ṛṣi* or the Brahmin as well as that of Jupiter.

250. The *Navagraha* hands have been given by the MG. after 223.

Venus

255. To hold the *Muṣṭi* with both the hands and to keep the left hand high up and the right down, will make the Venus's hand.

Saturn.

256. To show the *Śikhara* with the left hand and the *Trīśūla* with the right is to make Saturn's hand.

Rāhu

257. To show the *Sarpaśirṣa* with the left hand and the *Sūcī* with the right, is to make the hand of *Rāhu*.

Ketu

258. To show the *Sūcī* with the left hand and the *Patāka* with the right, is to make the hand of *Ketu*.

Feet in Dance

259-260. Feet in different positions and with different movements will be described in accordance with the old tradition. These (positions and movements) give rise to *Maṇḍala* (posture), *Utplavana* (flying movement or jumping), *Bhrāmarī* (spiral movement) and *Pādacārī* or *Cārī* (gait). Their definitions are to follow.

Postures (Maṇḍala)

260-261. There are ten postures : *Sthānaka* (simple standing), *Āyata*, *Ālīḍha*, *Pratyālīḍha*, *Preṅkhaṇa*, *Prerita*, *Svastika*, *Moṭita*, *Samasūci* and *Pārśvasūcī*.

Sthānaka

262. Standing with *Samapāda* feet in the same line and touching the hip with *Ardhacandra* hands, will be *Sthānaka*.

Āyata

263. Standing with two feet half a cubit apart from each other in a *Caturasra* posture and at the same time bending knees a little apart and placing one of them upon the other, will give rise to *Āyata* posture.

Ālīḍha

264-265. Place the left foot before the right one at a distance of one cubit and a half, make the *Śikhara* with the left hand and *Kaṭakāṃukha* with the right; this, according to Bharata and others, will give rise to the *Ālīḍha* posture.

Pratyālīḍha

266. If hands and feet are interchanged in the *Ālīḍha* posture, it will be called *Pratyālīḍha*.

Preṅkhana

266-267. Putting one foot by the side of another heel and having *Kūrma* hands, will give rise to the *Preṅkhana* posture.

Prerita

267-269. Putting one foot violently (on the earth) at a distance of one cubit and a half from another and standing with knees bent and one of them put across another and holding *Śikhara* hand in the breast and showing *Patāka* hand stretched out, will give rise to *Prerita* posture.

Svastika

269-271. The right foot should be put across the left foot and the right hand should be put across the left hand: thus will be the *Svastika* posture.

Motita

271-272. Stand on the earth with the forepart (toes) of the feet and touch the earth with each knee alternately and make *Ṭripatāka* with both the hands; this will give rise to *Motita* posture.

Samasūcī

272. A posture in which the earth is touched with toes and knees is called *Samasūcī*.

Pāśvasūcī

273. A posture in which the earth is touched with toes and by one knee on one side is called *Pāśvasūcī*.

~ ~ ~

Varieties of Simple Postures (Sthānaka)

274-275. Simple postures are of six kinds according to the placing of feet. They are *Samapāda*, *Ekapāda*, *Nāgabandha*, *Aindra*, *Gāruḍa* and *Brahmā*.

Samapāda

275. Standing with two feet alike is called *Samapāda*.

Uses

276. It is used in offering flowers (to god) and playing in the role of gods.

Ekapāda

276. Standing with one foot and laying the other across the knee of that foot will give *Ekapāda* position.

Uses

278. It is used to denote motionlessness and the practice of penance (*tapāsyā*).

Nāgabandha

277b-278. Standing like a serpent intertwining two feet and two hands together will give *Nāgabandha* posture.

Use

278. It is used in showing the *Nāgabandha*.

Aindra

278-279. Standing with one leg bent and the other leg and knee raised and hands hanging naturally will give rise to *Aindra* posture.

Uses

279. It is used in depicting Indra and a king.

Gāruḍa

279-281. If in the *Alīḍha* posture one knee is put on the ground and the two hands jointly show the gesture, it will be the *Gāruḍa* posture.

Use

281. It is used to denote Garuḍa (the vehicle of Viṣṇu).

Brahmā

281-282. Sitting with one foot on one knee and another foot on another knee will give rise to *Brahmā* posture.

Uses

282. It is used to denote *japa* (repeated muttering of prayers) and similar matters.

Different Kinds of Jumps (Utplavana)

282-283. Now, the definition of various jumps will be given. They are of five kinds :—*Alaga*, *Kartarī*, *Aśva*, *Moṭita* and *Kṛpālaga*.

Alaga

284. Jumping with both the feet and placing *Śikhara* hand on the hip, at the same time, will be *Alaga*.

Kartarī

255-286. Jumping on toes with *Kārtarī* hands held behind the left foot, at the same time, will be *Kartarī* jump.

Aśva

286-287. First, jump on two feet and then place them together, and make *Tripatāka* with both the hands. This will be *Aśva* jump.

Moṭita

287-288. Jumping on both sides alternately like a *Kartarī*, will be *Moṭita* jump.

Kṛpālaga

283-289. Place the heel of both feet alternately on the hip and keep *Ardhacandra* hands between the two. This will make *Kṛpālaga*.

Various Spiral Movements (Bhramarī)

289-291. Here, we shall describe various spiral movements (in a dance). According to persons versed in the *Nāṭyaśāstra* they are seven : *Utpluta*, *Cakra*, *Garuḍa*, *Ekapāda*, *Kuñcita*, *Akāśa* and *Āṅga*.



Utpluta

292. If a person moves round his entire body from a *Sama-pāda* posture, he is said to perform *Utpluta bhramarī*.

Cakra

293. If keeping feet on the earth and carrying *Tripatāka* hands one moves round rapidly he performs *Cakra bhramarī*.

Garuḍa

294. Stretch one foot across another and put the knee on the earth and then move about rapidly with outstretched arms. This will be *Garuḍa bhramarī*.

Ekapāda

295. Moving round alternately on one foot will be *Ekapāda bhramarī*.

Kuñcita

296. Moving round with knees bent will be *Kuñcita bhramarī*.

Ākāśa

296-297. If one moves round his entire body after making his fully-stretched feet wide apart in a jump, he will make *Ākāśa bhramarī*.

Āṅga

297-298. If one jumps with feet half a cubit apart and then stops, he performs *Āṅga bhramarī*.

Different Gait

298-300. Now the definition of various *Cārīs* will be told by me. According to persons who know Bharata's works well they are eight : *Calana*, *Caṅkramaṇa*, *Saraṇa*, *Veginī*, *Kuṭana*, *Lūṭhita*, *Lolita*, and *Viṣama*.

Calana (walking)

301. Advancing a foot from its natural place will be *Calana* (walking).

Caṅkramaṇa (making a leap)

301-302. Persons well-versed in *nāṭya* say that a gait made by two feet carefully raised up and thrown sideways alternately is called *Caṅkramaṇa* (making a leap).

Saraṇa (moving)

302-303. Moving like a leach that is covering ground, by joining one heel with another (at each step) and holding at the same time *Patāka* hands is called *Saraṇa* (moving).

Veginī (running)

304-305. If a *nāṭa* walks swiftly on his heels or toes or by his entire sole, and holds *Alapadma* and *Tripatāka* hands alternately he is said to go with a *Veginī* (running).

Kuṭṭana (pounding)

305-306. The striking of the earth with the heel or the fore-part of a foot or the entire sole is called *Kuṭṭana* (pounding).

Luthita (rolling)

306. Performing the *Kuṭṭana* from the *Svastika* posture is called *Luthita* (rolling).

Lolita (trembling)

307. Slowly moving a foot which has not touched the earth after performing the *Kuṭṭana* as described before is called the *Lolita* (trembling) gait.

Viṣama (rough)

308. Setting the left foot to the right of the right one, and the right foot to the left one alternately at the time of walking is called the *Viṣama* (rough) gait.

Different Kinds of Stepping.

309-310. The different kinds of stepping with their definitions will be told gradually. These are ten in number: Goose-step, Peacock-step, Deer-step, Elephant-step, Horse-step, Lion-step, Snake-step, Frog-step, Heroic step and Human step.

Goose-step.

311-312. Placing slowly one foot after another at a distance of half a cubit and bending on two sides alternately and carrying the *Tripatāka* with both the hands will be stepping like a goose.

Peacock-step

312-313. To stand on toes and to carry *Kapittha* in both the hands and to move both the knees alternately will be making Peacock steps.

Deer-step

313-314. Running forward or sideways like a deer with *Tripatāka* on both the hands will be called Deer-step.

Elephant-step.

314-315. To walk slowly with *Samapāda* feet with hands holding *Patāka* on both sides is to have the Elephant step.

Horse-step

315-316. To raise the right foot and jump in quick succession and to hold the *Śikhara* with the left hand and *Patāka* with the right (hand) will be the Horse-step.

Lion-step

317. First stand on toes and then jump forward swiftly and proceed in this manner with the *Śikhara* held in both the hands. This will be the Lion-step.

Snake step

318. If one holds the *Tripatāka* with both hands and on both sides and walks as before (swiftly) he is said to move like a snake.

Frog-step

319. If one holds the *Śikhara* with both hands and jumps almost like a lion he is said to go with Frog-steps.

Heroic step

320. Coming from a distance holding the *Śikhara* with the left hand and the *Patāka* with the right will be called the Heroic step.

Human step

321-322. When one goes round in quick succession and puts the left hand on the waist, holds the *Katakāmukha* with the right, he is said to move with Human steps.

323-325. *Mandalas*, *Utplavanas*, *Bhramarīs*, *Cārīs*, *Gatis* according to their relation to one another are endless in number and variety. Uses of these in dance and drama are to be learnt from the *sastras* and tradition, and through the favour of good people.

Select Glossary

Abbreviations : u. = utplavana ; g. = gati ; gr. = grivā ;
c. = cārī ; dr. = drṣṭi ; bhr. = bhramari ; m. = maṇḍala ; ś. = śīras ;
sth. = sthāna.

Numerals refer to the number of *ślokas*.

aṅga 42-43.
aṅga bhr. 297-298.
agni h. 212.
aṅjali h. 176-177.
adhomukha ś. 54-55.
anuvṛtta dr. 77.
arāla h. 114.
ardhacandra h. 111-113.
ardha-patāka h. 103-104.
ardhasūcī h. 167-168.
alaga u. 284.
alapadma h. 146-149.
avalokita dr. 78-79.
aśva u. 286-287.
asaṃyuta h. = gesture by one hand.

ākāśa bh. 296-297.
āṅgika = gestures and postures in
drama and dance 39.
āyata m. 263.
ālīḍha m. 264-265.
ālokita dr. 69-70.
ālolita ś. 55-56.
ābhārya = dress and decoration of the
body. 40.

indra h. 211.

īśvara (= Śiva) h. 205.

utkṣipta ś. 63-64.
utplavana = jumping movements in
dance and drama.
utpluta bhr. 292.
udvāhita ś. 52-53.
utsaṅga h. 184-185.
ullokita dr. 75-76.

ekapāda bhr. 295.
ekapāda sth. 276-277.

aindraka sth. 278-279.

kaṭaka h. 168-170.
kaṭakāmukha h. 124-127.
kaṭakāvardhana h. 187-188.
kapittha h. 121-124.
kapota h. 177-178.
kampita ś. 60-61.
karkaṭa h. 178-179.
kartarī u. 285-286.
kartarīmukha h. 105-107.
kartarī svastika h. 188-189.
kalki h. 225.
kāṅgula h. 144-146.
kārtikeya h. 209-210.
kilaka h. 195.
kuñcita bhr. 296.
kuṭṭana c. 305-306.

ma h. 197-198.
 māvatāra h. 217.
 vera h. 215.
 ṇa h. 224.
 ālaga u. 288-289.
 u h. 258.
 triya h. 227-228.
 ātvā h. 202.

alila g. 314-315.
 i = mode of walking or setting
 foot.
 peśa h. 200.
 uḍa bhr. 294.
 uḍa sth. 280-281.
 ha = the right manner of begin-
 ning a tune, song or dance.

ra bhr. 293.
 ra h. 191-192.
 ikramaṇa c. 301-302.
 idra h. 251.
 idrakalā h. 132-133.
 ura h. 149-52.
 ana c. 301.
 ī = dancing movements in which
 the action of feet is prominent.

ā = indication, expression, gesture
 cf. *atīkṛyā saha jāyayā*—Chā. Upa-
 niṣad.
 lā h. 181-182.

nra cūḍa h. 163-164.
 āscinā gr. 82-83.
 raṅgiṇī g. 315-316.
 patāka h. 100-102.
 śula h. 165-166.

dampati h. 231-232.
 devara h. 238-239.
 dhuta ś. 57-59.

nartana = dance and drama.
 naṭana = a general term for nāṭya,
 nṛtya and nṛtta.
 nanāndṛ h. 239-240.
 nāgabandha h. 201.
 nāgabandha sth. 277-278.
 nāṭya = stage presentation of a story
 or the part of a story with re-
 citation, costume, songs and
 mainly, dance.

nāyaka = one who organizes a dance
 or dramatic performance.

Nirṛti h. 213.

nṛtta = merely symmetrical and
 rhythmic movement of limbs.

nṛtta h. = gestures used in dance and
abhinaya.

nṛtya = pantomimic dance, a dance
 which represents feelings and
 moods through gestures.

Nṛsimha h. 219.

patāka h. 93-100.

padmakōśa h. 134-137.

parāvṛtta ś. 61-62.

Paraśurāma h. 221.

parivāhita ś. 64-65.

parivartita gr. 83-84.

palli h. 170-171.

pāda-cārī = cārī.

Pārvatī h. 207-208.

pārśvasūcī m. 273.

pāśa h. 194

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putra h. 241-242.

puṣpapuṭa h. 182-183.

prakampitā gr. 85-86.

pratyāṅga 43.
 pratyāliḍha m. 266.
 pralokita dr. 72-73.
 prasañjita = excessive affection.
 preñkhaṇa m. 266-267.
 prerita m. 267-269.

 balarāma h. 223.
 budha h. 253.
 bṛhaspati h. 254.
 brahma sth. 281-282.
 brahma h. 205.
 brāhmaṇa h. 226-227.
 bhāvana = representation (lit. that
 which affects an idea to be re-
 presented).
 bhāvanā = see bhāvana.
 bhāvita = represented.
 bhujaṅgī g. 318.
 bheruṇḍa h. 203.
 bhramara h. 152-154.
 bhramarī = spiral movement of the
 body in dance.
 bhratr̥ (kaniṣṭha) h. 142-143.
 (jyeṣṭha) h. 142-143.

 Maṅgala (Mars) h. 252.
 maṇḍala = posture in general in dance
 and drama.
 maṇḍūkī g. 319.
 matsya h. 196-197.
 matsyāvatāra h. 216.
 manmatha h. 210-211.
 mayūra h. 108-110.
 mayūrī g. 312.
 mātṛ h. 232-234.
 mānavī g. 321.
 mīlita dr. 74-75.
 muṣṭi h. 116-118.

mukula h. 161-163.
 mokṣa = the right manner of releas-
 ing or bringing to a close a tune,
 song or dance.
 moṭita m. 270-271.
 moṭita u. 287.
 mrgaśīrṣa h. 139-142.
 mṛgī g. 313-314.

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 rākṣasa h. 226.
 rāmacandra h. 222.
 rāhu h. 257.
 rekhā = see notes on 24.

 lakṣmī h. 208.
 lāsya = female dance.
 luṭhita c. 306.
 lolita c. 307.

 vaiśya h. 228-229.
 varāha h. 198-199.
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 vācika = oral expression, proper
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śikhara h. 118-121.
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sandamśa h. 159-161.
 sapatnī h. 242-243.
 sama dr. 67-68.
 samapāda sth. 275-276.
 sama ś. 51-52.
 samasūcī m. 272.
 sampuṭa h. 193.
 saṃyuta h. = gesture by both the
 hands.

sarpa c. 302-303.
 sarasyatī h. 206-207.
 sarpaśiras h. 137-139.
 sācī dr. 70-72.
 sāttvika 40-42.
 śiṃhī g. 317.
 śiṃhamukha h. 142-144.
 sundarī gr. 80-81.
 sūcī h. 127-131.
 sūrya h. 250.
 sthānaka = standing or sitting
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 snuṣā h. 242-243.
 svastika m. 269-270.
 svastika h. 180-181.
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Additions and Corrections

- | | | |
|---------|---------|---|
| In page | xxv | line 4 from the bottom, read 'Āṅgika'. |
| " | xxvii | line 5 from the top, read 'vṛkṣa-secana'. |
| " | xxxv | line 5 from the bottom, read after গভীর, 'Calcutta, 1319, B.E.' |
| " | xxxviii | line 7 from the top, read 'All these we shall see' before 'below'. |
| " | 1. | line 19 from the top, read दाहमीतेरित्याधारानुरीधात् ।
line 24 read, 'maṅgala-śloka'. |
| " | 2. | line 3 from the top, read 'nṛtta' and 'nṛtya'. |
| " | 3. | line 16 from the top, read 'nṛtya'. |
| " | 5. | line 7 from the top, read 'distinguish'. |
| " | 8. | line 15 from the top, read antahprāṇāḥ (inner lives). |
| " | 9. | line 6 from the bottom, read '35' before 'Dhanika'. |
| " | o. | line 6 from the bottom, omit '35'. |
| " | | line 8 from the bottom, read 'Prarocanā'. |
| " | 28. | after the line in the foot-note read the following :—
'189. The definition of this gesture is defective. It has been defined like a single-hand gesture. The real Śakaṭa hand would be a combination of two such hands. It appears that in practice single Śakaṭa was also used (vide definition of Nirṛti and Rākṣasa-hastas in 213 and 226 respectively).' |
| " | 30. | line 15 from the top, read 'The Nāgabandha'. |
| " | 42. | line 9 from the top, read 'like a leech'. |
| " | 45. | line at the top, read 'h=hasta' after 'gati'. |

N. B.—Corrections to the text have been given at its end after the variants.

